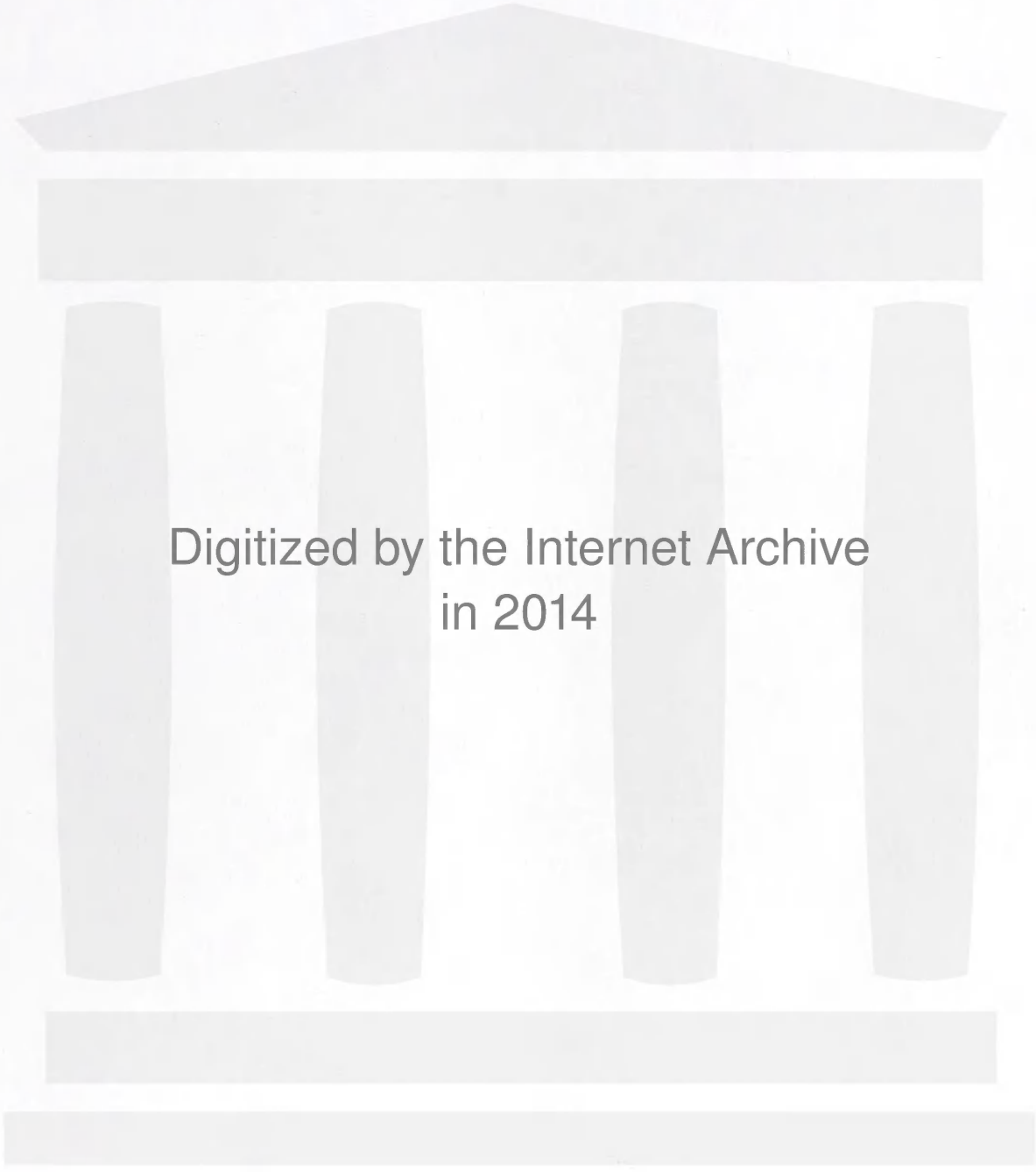
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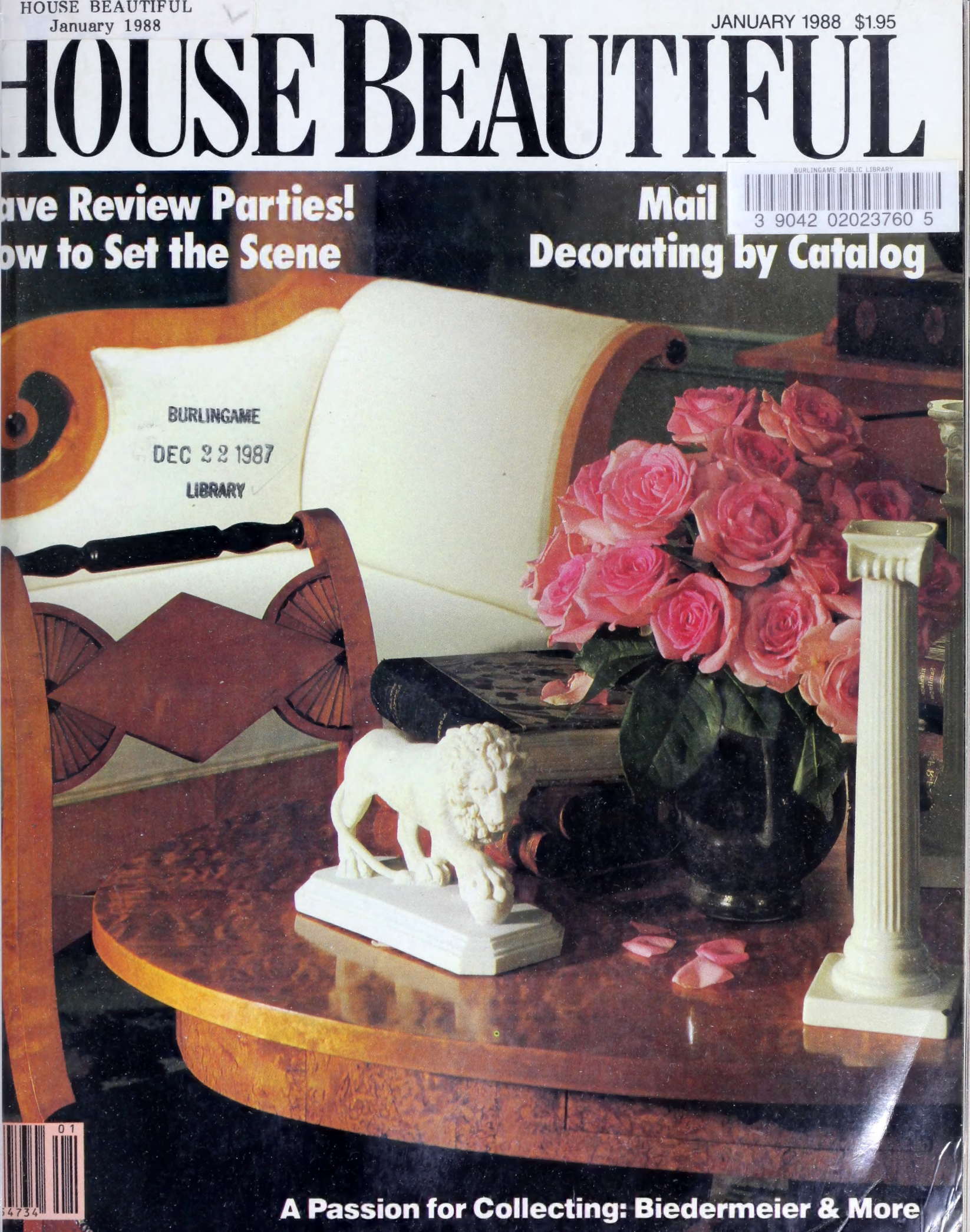
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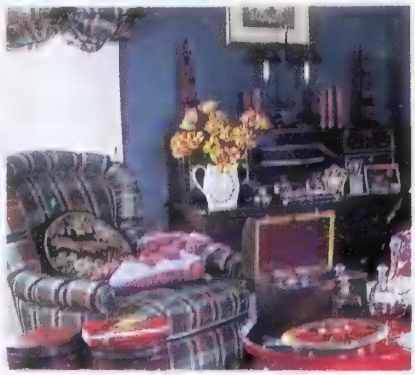
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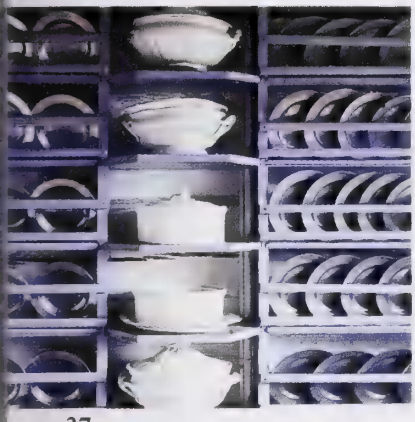
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What captivates collectors *now*? Biedermeier! These shapely pieces from the early-19th-century complement both traditional and contemporary interiors. For more on this furniture and more collecting passions, see stories beginning on pages 32 and 37. Antiques, Macy's Herald Square. Photograph, Jeff McNamara.

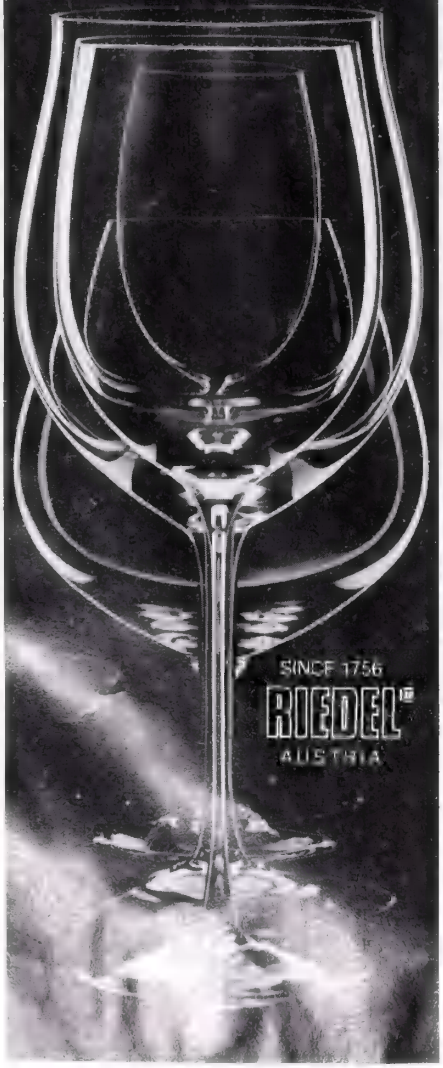


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WHAT *REALLY* GOES ON WHEN HOUSE BEAUTIFUL DECORATES A ROOM FOR PHOTOGRAPHY? AT LAST, WE TELL ALL. . .



Often readers ask what happens behind the scenes at House Beautiful when we come in and decorate a room for photography. I always smile at the question because every shoot, as we call a photography session, has its moments of crisis and creativity. We're the ones sewing chintz pillows at 11 o'clock at night or sponge-painting a floor at the last minute because a room needed that elusive "something extra."

Recently, when our staff gathered for a planning session, we started telling stories and comparing notes on some of our most memorable last-minute hitches. As we talked and chuckled, I realized that a lot of what we did might offer ideas and inspiration for you, our readers, who may face similar problems (and thankfully not time crunches!) in your own decorating.

For example, what would you do if the lace curtains you'd counted on didn't arrive? Editor Carolyn Englefield was at a loss only briefly. She and designer Carole Douglas threw their eyes on crisp lace tablecloths that were at hand and fashioned charming valances. You can see the results on page 58, and I'm sure you'll agree that this impromptu window treatment is a brilliant idea.

On another photography shoot, editor Jody Thompson-Kennedy recruited a lace tablecloth for a different save-the-day solution. The canopy she'd ordered for a four-poster bed turned out to be too small, so she simply topped the bedposts with the lace tablecloth—and the homeowner loved the results.

Often the little "something extra" that a room needs is an interesting lampshade—and that can put us in quite a quandary, because on a photo shoot it's too late to go out and have one made up in a pretty fabric. However, once when we were doing a project with decorator Mario Buatta, he came up with an ingenious idea for brightening a plain shade. While the photographer was setting up his lights and camera, Mr. Buatta slipped out and bought two different-colored blue magic markers—and used them to draw straight lines on the shade. On another occasion he came to the rescue with watercolors, borrowed from the homeowner's daughter. With a few quick strokes he gave the white shade a wash of blue—and the room took on a soft, romantic glow.

Sometimes when the upholstery arrives, we find that the skirt isn't long enough for a room that doesn't have wall-to-wall carpeting. So we've sewn grosgrain ribbon to the bottom of chairs and sofas—and ended up with a much more interesting look. When we couldn't find the right antique mirror, we went into a frame shop and had an ordinary mirror framed with molding that we then *faux*-marbled. Sometimes having to think on your feet leads to unexpected money-saving solutions!

The secret to the ad libbing at which we've become adept is to have an open and inquiring mind. Look around you, see what's at hand and how it might be used in a different way. An antique tea chest or country stool makes a wonderful table beside a chair. An upholstered bench can be recruited for a more interesting coffee table. A quilt or tartan throw can be draped over a club chair to give it a fresh new look. And, if the flower store's offerings are bleak, unusual baby vegetables can be piled as a still life for a centerpiece.

Necessity is thankfully the mother of some of the best inventions. I discovered this during my own most memorable brush with ad libbing when our house—which I had designed—was being built on Long Island. I had one of those ominous messages from my contractor (I'm sure you've had one or two of your own!), asking me to come immediately to the house. When I arrived, he showed me the wall with the newly installed Palladian window. The windowed wall shook because the architectural engineer had not properly reinforced it. The contractor's solution: Slap two-by-fours around the window. While my stomach sank at the prospect of this unartistic option, I sat down to think. Why not add graceful architectural columns on each side of the window and at both ends of the wall? We did that—and topped them with a shelf on which my collection of old wooden Canadian geese now sits. I must admit that this unexpected display area is one of my favorite things about the house.

Well, dear readers, I share all these stories with you to remind you not to panic over the unexpected bumps in the road to a beautifully decorated room. Often these snags can jog a more creative solution. The secret is to keep your eyes open to inventive possibilities. And I hope that you have as much fun with your decorating as we do "behind the scenes" at House Beautiful! ■

JoAnn Barwick

JoAnn Barwick
Editor

PHOTO: RAYMOND



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AN APPETI n
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By JOHN F. SALADINO

How can we summarize American taste? The country is so large that from one coast to another there is actually an enormous divergence in taste and attitude. For example, California's large, overstuffed furniture—usually white on white—is often perceived by Easterners as objectionable. Americans on the Atlantic side think "big" is vulgar and "white" is too Hollywood. Conversely, southern Californians find many of the small-scaled, dark-colored pieces used in the East dusty and tired-looking.

I think the American aesthetic may be summed up with a very amusing joke someone once told me: "The difference among the East Coast, the South and the West Coast is that Easterners ask you what you are reading, Southerners ask you who your family is, and West Coast Americans ask you what you are driving." The East Coast has always been regarded as the intellectual, challenging part of the country. The South preserves for us our history; certainly many traditions, and very personal ones, are still alive in the South! And the West Coast, which embraces new ideas and new people, supports its identity with status symbols—cars, clothing, houses and healthy, beautiful bodies. (You can always tell an Easterner on the West Coast by his corduroys, dark neckties and pallor.)

One thing we do share, however, is an appetite for simple solutions and simple things. We no longer go back to the houses of Italy and England, as we did for a short period between 1870 and 1915 when lavish replicas were built in Newport. That great Edwardian imitation of Europe was short-lived and gave way to less explicit historical architecture. During the 1920s and '30s we built some truly fine revivalist houses and buildings. Our floor plans became less formal and more open than those of European houses, and interiors began to address the American love of practicality and comfort. We like our central heating, large bathrooms, bigger expanses of window glass and garages. The ingredients in the American melting pot of design have been simmering for more than 200 years, and a



A synthesis of American design: Old architectural elements find a place with new Saladino-designed furnishings.

GEORGE BENNETT

John F. Saladino, a regular columnist for House Beautiful, *is a New York-based designer with an international roster of clients.*

don't like go... we do like brass. We prefer low ceilings to high ones. I don't think it's a question of building costs; rather, it's a matter of intimacy and discomfort with a palatial scale. The two-story-high living room is rarely the most lived-in room of the house. The more compact den or study is where most American families gather.

I would say that we do not look to the palaces of Europe but to the architecture of the colonists of George III, especially in Williamsburg. Monticello, the home of the greatest natural aristocrat, is still a strong influence. What we have adopted are some elegant and often simple elements of 18th-century Georgian buildings. Even the worst contract-built tract houses have embellishments like a fan window over the front door and metal shutters (although they do not work).

Remembering that Philadelphia in the 18th century was the third largest English-speaking city in the world after London and Dublin, it's also an interesting lesson to look at great Philadelphia furniture. Even at its most exuberant, it is ra...ly

(Continued on page 12)

Continued from page 11



gilded. Americans, even then, did not feel omfortable with gold-leaf ornamentation. here is something in our national charac- r that equates exaggerated ornamenta- on with immorality. Part of our ackground, a Calvinist, no-nonsense Puri- nical and Shaker attitude, continues to old the American love of things done imply, comfortably and functionally.

As the inheritors of a Puritan ethic, we re a self-serving society: We make our own meals, cut our own lawns, paint our own houses. That's partly why the Ameri- can living room has become homogenized with the center of food preparation. In fact, the living room often spills over into the kitchen as a family room. In warm climates, the kitchen/living area moves outdoors. The stove becomes the barbecue. We even have refrigerators outdoors in the heltered areas of the patio.

When it comes to furniture, we prefer lar sofas—which are as American as eans. (And we've dressed the world clothes!)

travel to Europe, I am not only with the great houses I see, but us of the unobtrusive road signs k of commercialization. Returning erica, I am aghast at the billboards and illuminated signs. If I were a dictator, I would have them all cut down! Nonethe- less, the signs are advertisements of a self- reliant society that's free to make something new.

But I think we should hold back some of the commercialization and take a better look at a few of the things that made America great: Thomas Jefferson's ad- vanced ideas for a new world, the planting of plantations, followed by a movement in the 19th century toward large family farms in the Midwest and, later, the production line. These movements are what made our nation wealthy.

And what we have to be most proud of, as far as design goes, is an ability to make living comfortable. We design wonderful kitchens—better than those anywhere I've been! The garbage disposal, the wall ovens, the side-by-side refrigerators, the skylights, the greenhouse breakfast room are all American accomplishments. We also excel at creating marvelous bathrooms that fuse indoors and out. Those are wonderfully seductive American spaces, and we have taught the world how to make them excep- tional. We came in steerage and, in one or two generations, worked our way into first- class accommodations. ■

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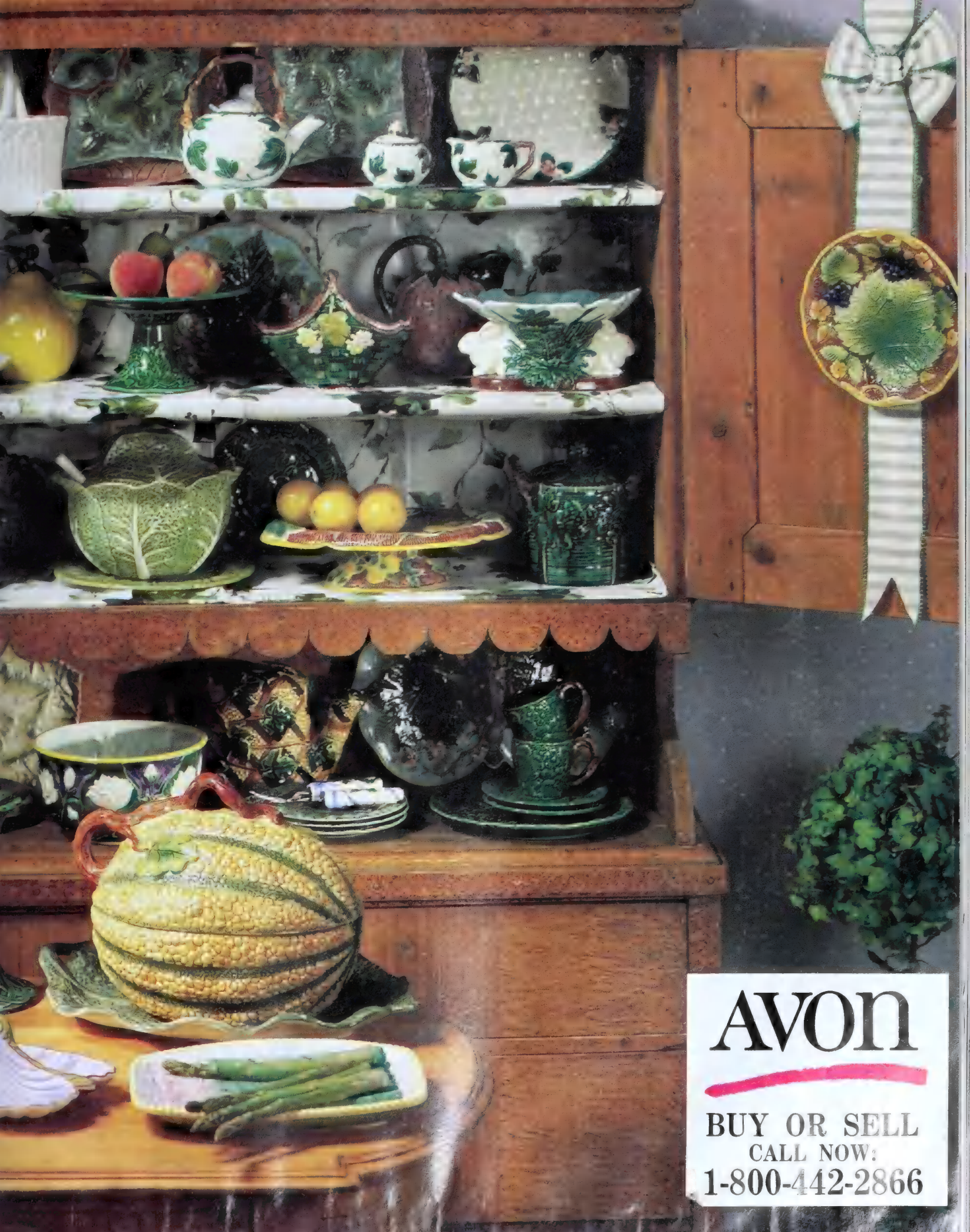
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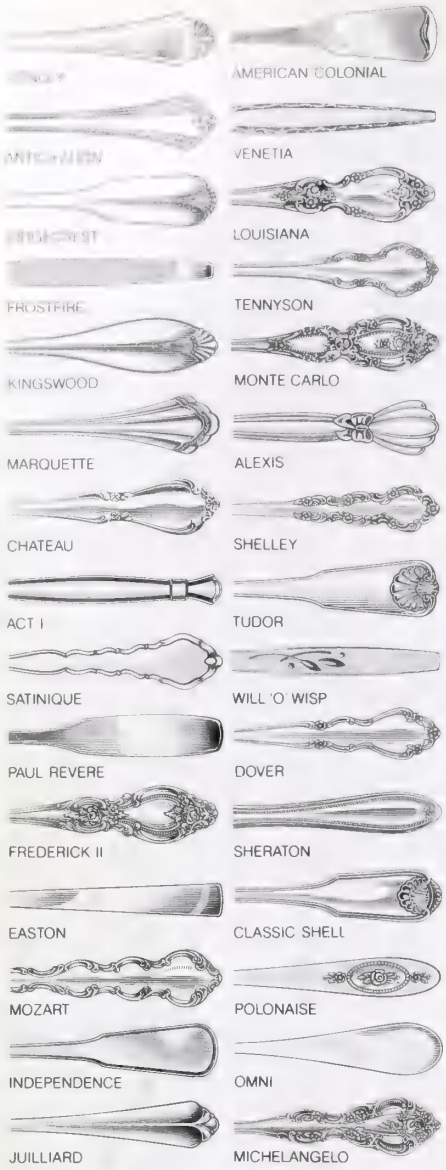


This page, from top: **Pink cabbage serving bowl with curled handle, $30.50; 10-inch cabbage plate, $14; covered cabbage jam pot, $10.50; all, Porta. Ivy-lattice basket, $43.50, The Haldon Group. Blue grapevine-basket platter, $21.50; salmon footed compote with peaches, $24; both, Porta.**



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"It seems I collect houses; I can't resist. It is an easy addiction as these houses can be carried away under each arm."



By DEE HARDIE

I could never have become an architect because mathematics floor me. As for being an interior decorator, I would never have the confidence or courage to tell *someone else* to use red rather than rose. But I do love houses—with a passion.

This infatuation started early. When I was about 13, when other girls were watching the boys play baseball, I would walk around the streets of the Massachusetts village where we lived, deciding what houses I wanted to live in when I grew up. A strange pastime for someone so young, but it gave me pleasure. It still does.

In those early years it was New England Colonial that caught my eye. Then when I went to college in Saratoga Springs, N.Y., it was the turrets and towers, the curves and humor of the Victorian age that intrigued me.

But for most of my mature life, I have lived neither in a sedate saltbox nor surrounded by a veranda of Victoriana. Thornhill, our home-sweet-home, is a simple Maryland Quaker farmhouse without architectural pretension, but with great honesty. And we've lived together happily ever after.

Yet that doesn't stop me from longing, even lusting, a strong word but true, after other houses. And in the last five years I have bought five—yes, five—houses.

This "house call" includes a Greek Revival, a saltbox, a Victorian folly, a 1907 house, and a Vermont barn. It seems I collect houses; I can't resist. It is an easy addiction as these houses are completely finished—no restoration necessary—and can be carried away under each arm.

These are not dollhouses; they are perfect models of a comfortable past, made by a Charlotte, Vt., artisan named John Irons. John loves houses as I do. He must, as he keeps making them, or perhaps he sees me coming. In the summer when I enter his shop, a small cottage garlanded with wild grape vines, I fall in love all over again.

That's what collecting is: falling in love uncontrollably, completely, sometimes unreasonably. Why in the world do I need five 8-by-12-inch houses? Some of John's other customers have asked him what do you do with them? *That* never crossed my mind. I just wanted them. I wanted to look at them, enjoy them, think about life in those earlier times.

But what has also happened, and I hadn't counted on this, is that I have found a use for them. Last Christmas I put three of the houses under our tree, along with some wooden toys—an old horse and cart, and my miniature Welsh cupboard. But more often I have used one of the houses as a centerpiece on the table for a dinner party, with tiny baskets of fresh flowers placed by the front door. It certainly starts a conversation!

John also makes small pieces of furniture. For our granddaughter Meriwether's first birthday he made a doll-size table and chairs; and for our granddaughter Edith's fourth, an Edith-size refrigerator and stove, the kind I remember from the '30s. These girls don't realize it, but they have become collectors, as their grandmother plans to repeat the pattern, hoping her great-grandchildren will someday enjoy these wooden treasures—heirlooms in the making. As for my five houses, maybe they will inspire our grandson, Albert, now six, to become the architect his grandmother could never be. Grandmothers, obviously, are *always* plotting!■

TUD HARDIE


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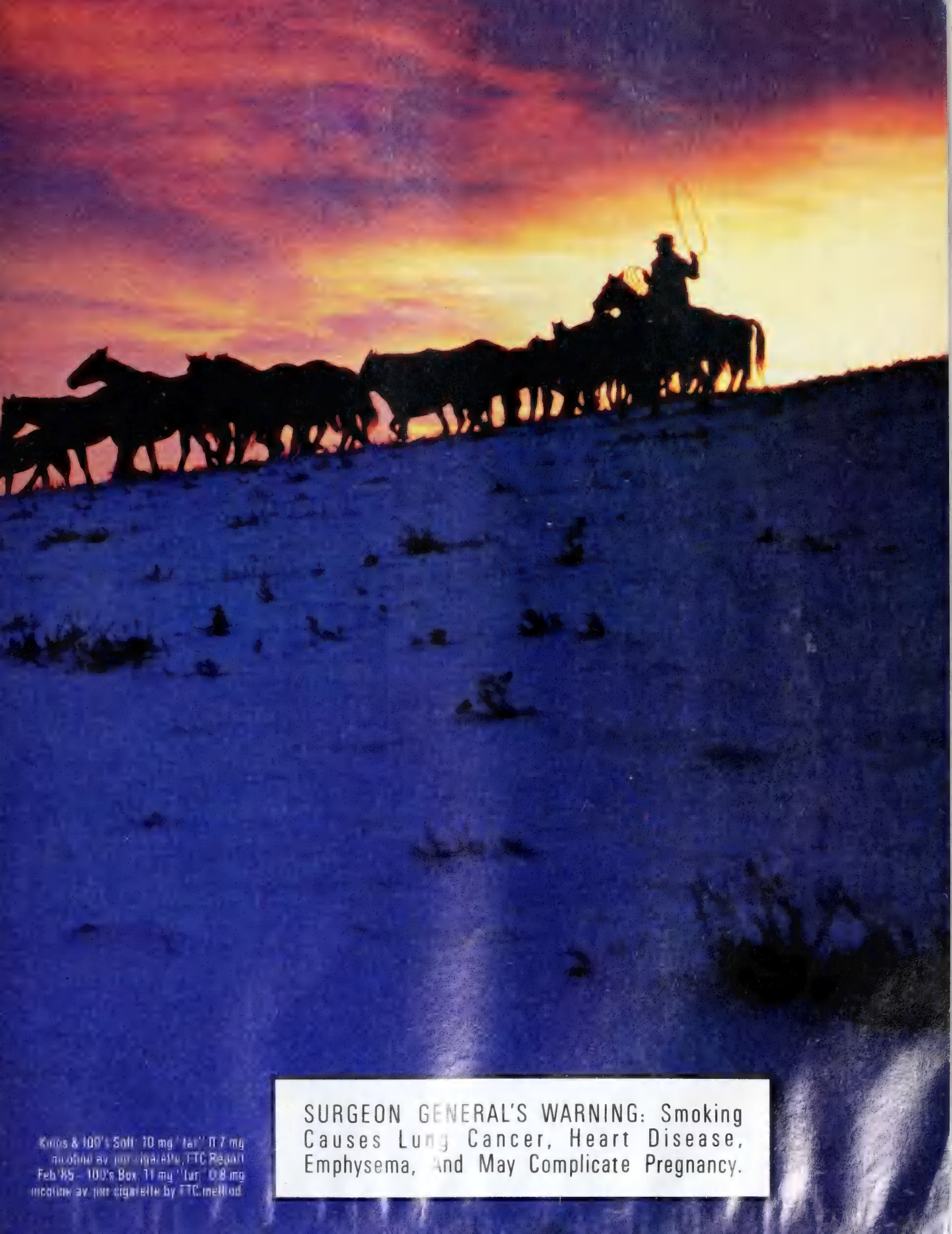
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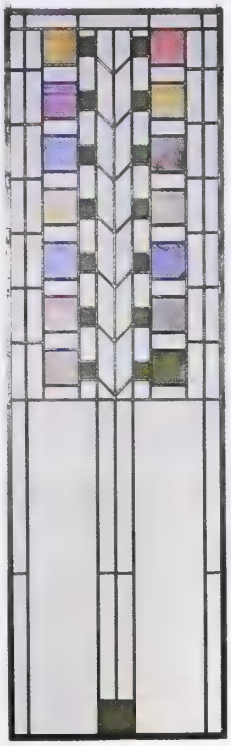
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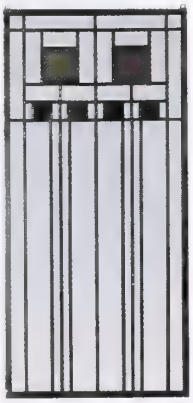
EVENTS

From 1760 to 1860 printing advances led to an explosion of "Color by the Yard"; see it at the Cooper-Hewitt Museum, NYC, to March 13 (at right, a 1792 block print). ▪ At The Washington (D.C.) Antiques Show, a loan exhibit blossoms with floral-decorated furniture, silver, needlework; Jan. 6 to 10. ▪ A 1955 Frank Lloyd Wright house that hadn't been built is rising in front of the Dallas Museum of Art for "Frank Lloyd Wright: In the Realm of Ideas," at the LTV Center Pavillion, Jan. 19 to April 17.



COOPER-HEWITT MUSEUM





CATALOG FINDS

If you've longed for one of the Frank Lloyd Wright windows that are breaking records at auctions, consider these new versions *(left)* from The Frank Lloyd Wright Home and Studio Foundation. The 12-by-40-inch Tree of Life panel is $275; the smaller 10-by-20-inch window, $70. ▪ Glorafilia, the London needlework shop, has come out with an American catalog featuring Victorian cabbage rose pillow kits, bellpulls, footstools and more. ▪ When the Hmong immigrated from Laos, they brought with them their colorful, intricate appliqué techniques—now cataloged in a brochure by the Hmong Folk Art Center, Minneapolis.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



BOOKS DU JOUR

With these great new cookbooks, you could serve a feast of spiced quince pancakes from *The Breakfast Book* by Marion Cunningham (Knopf, $18), guava jelly from *Southern Food* by John Egerton (Knopf, $23), lobster fritters from *Nantucket Open-House Cookbook* by Sarah Leah Chase (Workman, $11), breakfast tacos from *The Mansion on Turtle Creek Cookbook* by Dean Fearing (Weidenfeld & Nicolson, $25), and garlic custard from *Microwave Gourmet* by Barbara Kafka (Morrow, $20). Shelf, $22.50, Conran's. ►

STYLE BEAT



SACHET CACHET

Ralph Lauren's new collection of potpourris is a delight to behold; his five signature scents are all wrapped in tempting bits of his fabrics, as are his scented hangers and pillows (above, $16 to $140). ▪ If you have a scrap of fabric you love and want to turn it into a sachet, consider English lavender as a filling. Stronger than the French variety, a half-pound bag is $17.95 ppd. from Norfolk Lavender Ltd., J.W. Lowry Imports, 21 Collamore Terrace, West Orange, NJ 07052. Norfolk's free catalog also has soaps and sachets.

RICHARD SOUZA



RETRO ACTIVE

At Full Swing, zany '50s dinette sets are ready for breakfast, and old *Life* magazines lie on kidney-shaped coffee tables. This attention to detail reflects owner (and interior designer) Michele Mancini's penchant for creating real-life sets for her 20th-century "antiques." Her other passion is vintage fabrics and her shop's collection of c. 1920 satin damasks to c. 1950 atomic-modern prints is unrivaled. Full Swing, 474 Thames St., Newport, R.I. 02840.

PLAYING HOUSE

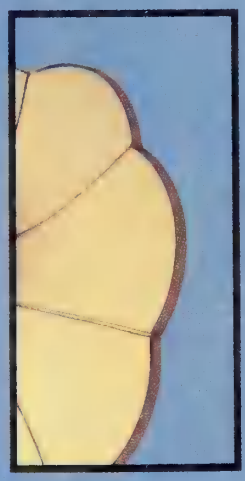
Putting away clothes and toys can be child's play—if your kids' cupboards are as imaginative as Fun Furniture's skyline of designs. They're the brainchild of architect Gary Gilbar, who began making furniture for his children when he couldn't find anything "that would engage a child's sense of imagination over a long period of time." His designs *(from the left)* include a house hamper, $90; a two-door clock cupboard, $500; a house cupboard, $199; a California mission stool with bell, $50. For a free catalog, write to Fun Furniture, 8451 Beverly Blvd., Los Angeles, CA 90048.



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crown their victorious athletes, but d
not eat it. The Romans not only ate pa
ley, but also placed it in bunches
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varieties are now grown throughout
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The Hummel pice Jar Collection

Authentic M.J. Hummel®

The beloved art of Sister M.I. Hummel, now for the first time on a series of collector spice jars



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ed art of Sister M.I. Hummel.

Crafted of fine porcelain – decorated with 24kt gold.

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colored porcelain provides an ideal background for the subtle
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nt herb or spice . . . parsley, basil, paprika . . . twenty-four in
ifferent spice for each Hummel scene. The back of each jar will
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A handsome spice rack completes the collection – yours at no additional charge.

better way to display your spice jars than in their own specially-
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rst and last jars will be shipped individually. In between, you'll receive
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An heirloom-quality collection.

he Hummel figurines and plates so treasured by collectors, these charm-
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the Danbury Mint

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*Plus $2 per jar for shipping and handling.

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Allow 8 to 12 weeks after payment for initial shipment.

82

PEOPLE



SKIP DICKSTEIN

FIT FOR WINTER

Two good reasons for the new vitality of The Equinox Hotel in Manchester Village, Vt., are Roger and Susan Thorne-Thomsen, managers of the hotel's recently opened spa. For those bent on being sedentary, the hotel—on the National Register of Historic Places—has luxurious amenities designed by Carleton Varney and cuisine befitting the gracious place. The spa, however, lures most guests away from the table and into the rhythm of Roger and Susan's workouts in and around the pool. Their advice for surviving the holidays without the benefit of a spa? Walk long distances; don't go to cocktail parties hungry!



MARK HOFMANN

ART TO SIT UPON

One Christmas 14 years ago, illustrator Susan Seaberry decided to paint pillows as presents. Soon interior designers learned of her talent, asking her to apply her artistry to furnishings. "I've driven several upholsterers crazy," says Ms. Seaberry, who paints on a jigsaw puzzle of fabric pieces that are then sewn together and outline-quilted with black thread. "I like the linear look of black," says Ms. Seaberry, who attributes her inspiration to Henri Matisse. "I just love his open-windowed Riviera paintings." The best place to see a roomful of Ms. Seaberry's art? Taylor-Gratzer, 8667 Sunset Blvd., West Hollywood, CA 90069.■

PASSION FLOWERS

You could call Barry Ferguson a natural resource for his way with flowers. To wit, 17 years' worth of grand bouquets at NYC's Winter Antiques Show (Jan. 22 to 31). At home, Mr. Ferguson tends to hundreds of botanical prints he's collected. As for the live variety, French tulips, Dutch iris, anemones, lilies, quince and snowball bush are some of his favorites for hardy winter bouquets. About life-support for your arrangements: "Hot-house flowers go into shock when traveling and often need to be stimulated. Plunge [illegible]s into boiling wat[illegible] a minute; slit thin[illegible]s or crush woody stem[illegible]



GEORGE BENNETT

Editor CAROL COOPER GAREY
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FOR MORE DETAILS, SEE PRODUCT INFORMATION

Joy to the world.



An angelic ensemble of twelve heirloom ornaments crafted of fine porcelain and hand-decorated in 24 karat gold.

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Franklin Center, Pennsylvania 19091

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*Plus my state sales tax and $1. for shipping and handling.

To complete the collection in time for Christmas 1988, please mail by January 31, 1988.

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The Heralding Angels Christmas Ornaments

BIEDERMEIER, WHOSE GERMAN NAME WAS COINED FOR ITS PLAIN STYLE, IS IN TUNE WITH THE DEMAND FOR NEOCLASSIC FURNITURE

It took 80 years for Biedermeier, the last preindustrial style, to receive critical appreciation—at an 1896 exhibit in Vienna. The geometric shapes of this furniture soon influenced Josef Hoffmann's work there. Twenty years later Elsie de Wolfe brought the style to America, where she commissioned reproductions. Today, the postmodern penchant for neoclassicism and the search for warm-toned pieces to complement sleek interiors have brought Biedermeier back with a vengeance. Reproductions are again available and originals are being sold for prices ranging from $1,000 to a record $145,000, a sum paid for a Viennese secretaire at Christie's in 1983.







Veneer characterizes a Biedermeier armchair, a tilt-top table and a lady's writing desk.

After the defeat of Napoleon and the Congress of Vienna in 1814 and 1815 came a period of rapid change in the social and economic structure of Austria and Germany. To keep the peace, Prince Klemens von Metternich of Austria enforced a strict, repressive regime. Censorship forced the newly developing middle class away from politics and into lives of caution. The bourgeoisie began to find pleasure in the family circle and a spirited and industrious domestic life. Attention now focused on the home created a demand for new furnishings, and craftsmen were quick to respond. Middle-class values, a depressed economy and a repressive political climate were reflected in a new standard of living combining simplicity, propriety, usefulness and elegance.

The term "Biedermeier" was only later applied to the domestic life and furnishings of the years 1815 to 1848. (A pejorative play on words combining "bieder," meaning plain or unpretentious, with Meier, a common German surname, it was coined as a pen name by a pair of comic writers.) The new style was a pared-down derivation of French Empire and English Regency designs. But while England and France still influenced each other, Germany and Austria grew sheltered artistically and politically. The Biedermeier style developed unhindered by other European trends.

The Biedermeier aesthetic valued the truth of natural materials. Furniture was decorated with beautifully grained veneer. Cabinetmakers used light-colored fruitwoods, skillfully matching or contrasting the figurations in the wood to create pattern. Mahogany was a rarer, more expensive option. The only nonwooden element, functional metal hardware, was usually concealed.

Craftsmen were well trained and responsible for designing as well as making furniture. To produce symmetry and flat surfaces that could be veneered easily, they held to simple geometric form. A piece was designed around a boxlike frame of modest base wood, generally pine. The frame was covered with wooden planks glued into large sheets that formed a clean, level surface to which veneer was applied, and which concealed the pieced-together structure. Bands of inlay of contrasting woods or ebony

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enlivened large, flat surfaces. They were also used to outline, stress contours, delineate edges and accent structural divisions. Floral decorations or geometric designs were painted directly on surfaces, stenciled or transfer-printed.

Strips of wood carved to suggest neoclassical decorative elements—cornices, columns, capitals and pediments, or motifs from classical mythology—were also applied to the surface. Many pieces looked like miniature buildings (just as some of today's postmodern pieces do), and a lack of ornamental depth gave them a two-dimensional quality. Most pieces were designed to be viewed from the front.

Choosing Biedermeier pieces today can be daunting, since furniture was rarely signed or dated. To identify when and where a piece was made, look at its overall form and the type of wood used for veneer. Boxlike and architectural, earlier pieces had a purer, more restrained quality. By 1830 austerity gave way to innovation. Bulbous shapes and more exaggerated curves emerged as cabinetmakers experimented with new machines that could bend and glue wood.

Viennese furniture was distinguished by a graceful, uplifting quality that broke away from square rigidity. In Berlin, furniture was defined by solid geometric shapes based on the cube. Austere and classical, designs were often a microcosm of the neoclassical architecture of the time. The plainest example, northern German furniture, was also cubic and formal and had little decoration. Near Munich, burr veneer, gnarled grains and even wood knots were used for contrast. Cherry and walnut were the most common woods used in southern Germany and Austria; birch was common in central and northern Germany; ash, in middle and eastern regions.

How furniture was used was integral to the development of the style. The creation of a personal sanctuary was a full-time project in the Biedermeier world. The bourgeoisie dispensed with the old rules of symmetrical furniture arrangement. And the Empire style, which encouraged the placement of furniture in specific locations detached from functional involvement, was consciously rejected in favor of creating habitable environments, set up with every corner devoted to some leisurely pastime.

As in many contemporary urban environments, the typical house or apartment was small. Its focal point was the living room, where many important daily activities took place. The owner needed to select not only smaller-scale furnishings, but also furniture that could be moved easily to accommodate different activities.

Having enough seating and storage space was a prime concern. Sofas and corner banquettes were in constant use and were made to look as inviting as possible with deep, overstuffed seats. Chairs sat around the perimeter of the living room, ready to be pulled up when needed. Armchairs were considered cumbersome. Side chairs were preferred because they took up less space and could be moved more easily—therefore, they were produced in greater quantity than any other type of furniture. Their open backrests, decorated with an endless variety of motifs, were almost never upholstered. Front legs were straight and tapered, while back legs curved gently.

The secretaire was a key piece in almost every living area. Its intricate compartments appealed to the middle-class mentality of secretly stowing away mementos in a piece that could be locked up or even disguised as a wardrobe. Vitrines with glass, wardrobes and chests of drawers were other storage pieces common in living rooms.

Tables—for work, sewing, writing and games—completed and defined areas of a room. A large, round table usually stood in the center of the main seating arrangement. Smaller multipurpose tables, many with drawers, were scattered about.

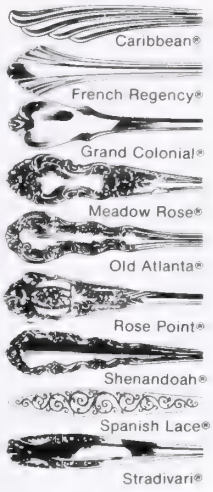
Grooming their rooms meticulously, the Biedermeier bourgeoisie were the first to practice interior decoration as we know it. Rugs, draperies and upholstery were cheerfully colorful. Paintings, drawings and mirrors dressed the walls. Wastepaper baskets, firescreens and other small objects throughout each room matched the furniture. The claustrophobic Viennese revered nature and brought it inside with birdcages and fishbowls—sometimes incorporated directly into the design of a piece of furniture. The bourgeoisie were often so enamored of a room that they would have it reproduced in a painting—leaving vivid evidence of how they lived.

By the late 1830s, the new railroad was bringing news of nationalist movements and liberal ideas from the rest of Europe. At the same time, the impact of the industrial revolution began to be felt. The middle class had grown—and grown restless. Revolution swept aside the quiet values of contentment and home life. Handcrafted Biedermeier had been losing characteristic elements to mechanized production since 1830, and with the political turmoil of 1848, design and manufacture ceased. Since then, Biedermeier's popularity has always come in cycles. This time, let's hope it's here to stay.■

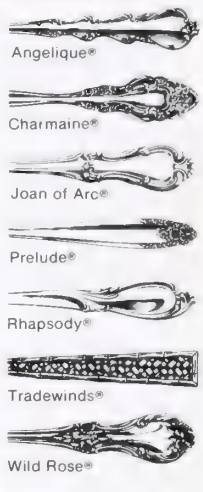
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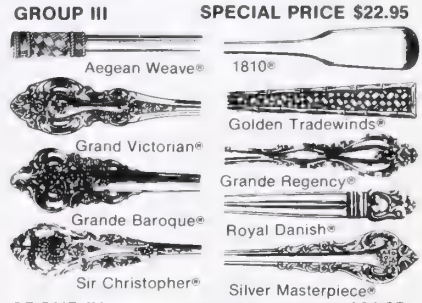
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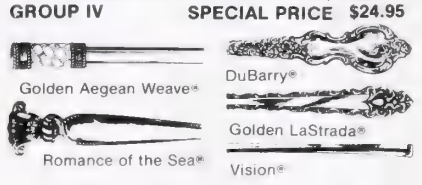
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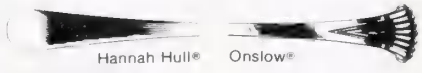
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FROM A GRAND RESORT IN THE CANADIAN ROCKIES TO THE VILLAGE GREENS OF NEW ENGLAND—A ROUNDUP OF SCENIC SKI TOWNS



By HAZEL CARR

Serious skiers might laugh at the idea of choosing a ski resort for its picturesque setting, history or architecture. For downhill enthusiasts deep fresh powder and a three-mile-long run will always come first. But skiers less dedicated to the sport like to choose places with a lot to see: historic mining towns with brightly painted shops, New England villages whose white-steepled churches are centuries older than the chairlifts. Beginning in Alberta, Canada, then stretching down through the Rocky Mountains and across to New England, here is a collection of ski towns that offer cultural and historic intrigue—not just great snow.

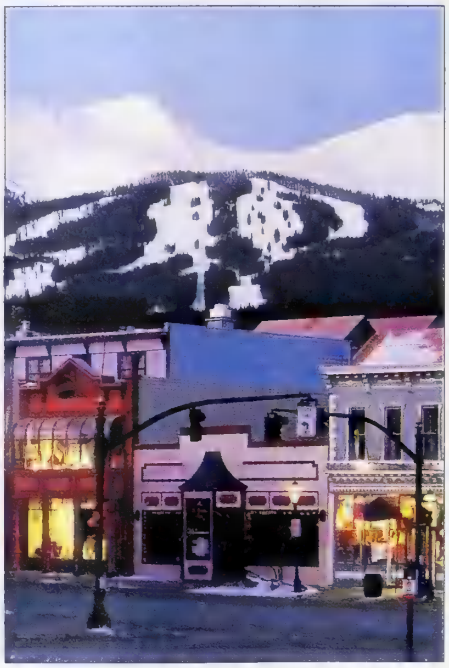
Banff, Alberta

We had watched the full moon illuminate the glistening waters of the Fraser River far below the frosted peaks of the Rockies, trundled over trestle bridges and sped through the spiral tunnel. Now, after a 650-mile run from Vancouver, The Canadian pulled into Banff, Alberta, right on time at three minutes past noon. If rolling through these magnificent landscapes is one of the world's great train journeys, then Banff—nestled between Sulphur, Norquay and Cascade mountains, in Canada's first national park—is surely one of the world's most attractive ski towns. Next month Banff will enjoy its finest season as the winter Olympics get under way at nearby Canmore and Nakiska.

Like many winter resorts, Banff was settled for a reason other than skiing. Skiing came later. The combination of Valkyrian backdrop and mountain hot springs led Canadian Pacific railroad baron William Cornelius Van Horne to build a castle in the wilderness—the Banff Springs Hotel. [illegible] began this turreted building [illegible] by [illegible]ed masons of Mount [illegible] stone [illegible] had an air [illegible] rarified extravagance. For a hundred years guests have relished the Gothic architecture of the Great Hall, the heavy suits of armor, the buffalo heads and quilts hung high on the stone walls. The Banff Springs is celebrating its centennial this year with events ranging from medieval banquets to a special exhibition recapping the hotel's history in the downtown Whyte Museum of the Canadian Rockies.

The founders of the Whyte Museum, artists Peter and Catharine Whyte, also built a stone and log house in 1931 that is the centerpiece for Heritage Homes—a collection of houses built in the area and moved to Banff to form an open-air museum. The houses include the Moore House, originally built just a few blocks away, and Windy Cabin, a forest rangers' patrol cabin that was built in the mountains.

Carefully monitored by Parks Canada, Banff may build nothing higher than three stories, so along Banff Avenue one finds a mixture of early brick and stone buildings and later wooden alpine structures with balconies. With its pagoda-style architecture and lantern roof (structured to let in as much light as possible in the days before electricity reached the town), The Park Museum was built in the style of old railroad stations. It displays a collection of stuffed wildlife in old-fashioned glass cases.



Top: The Bethel Inn in Maine is made up of several historic houses. *Above:* Refurbished old buildings line Main Street in Breckenridge, Colo. Peak 9 is in the background.

Breckenridge, Colo.

If Banff could rely on the railroad for winter access, early settlers in Breckenridge were not so lucky. Once the gold became scarce in the early 1940s, this mining village 85 miles west of Denver became little more than a ghost town.

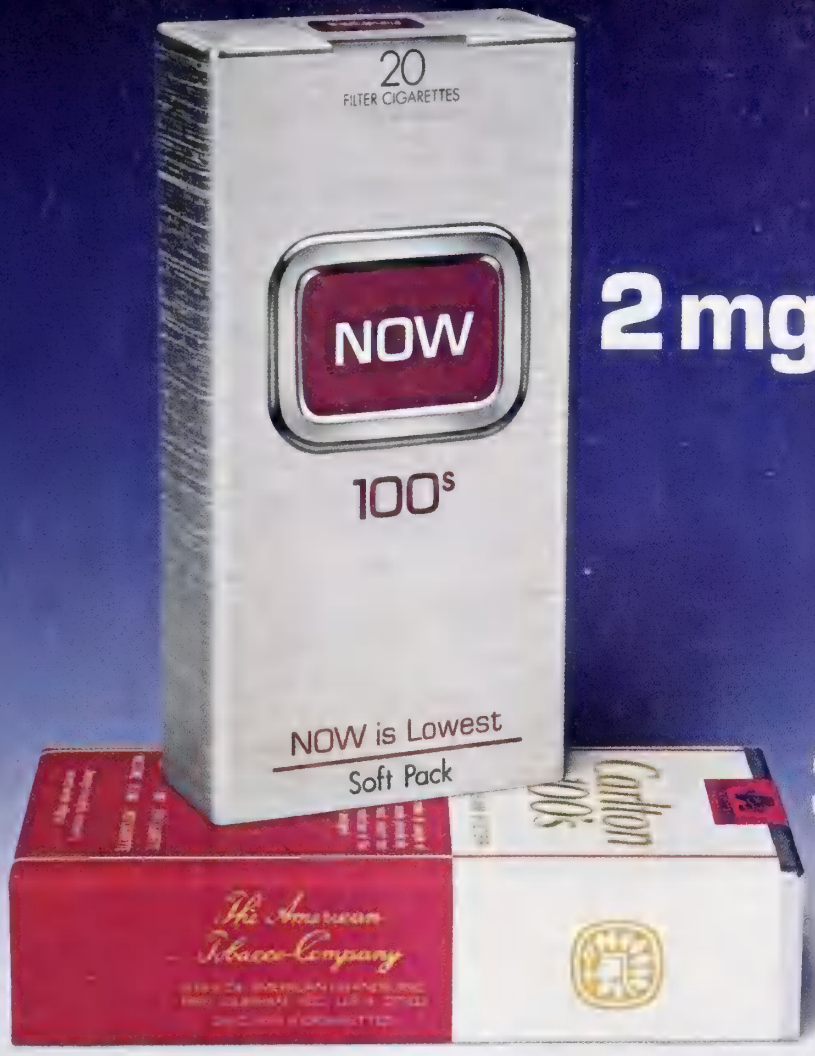
The construction of the Eisenhower Memorial Tunnel through the Continental Divide in 1963 was the key to Breckenridge's growth as a ski center. As the town grew, residents and developers carefully balanced the need for new accommodations with a desire for preservation. The result is one of the most charming ski towns in the West.

Today Breckenridge boasts one of the largest historical districts in Colorado. On her walking tours [call (303) 453-9022 to schedule one on a fair-weather winter day], Summit Historical Society director Rebecca Waugh points out the three phases of

(Continued on page 96)

BROWN BOTTOM PHOTO: CARL SCOFIELD

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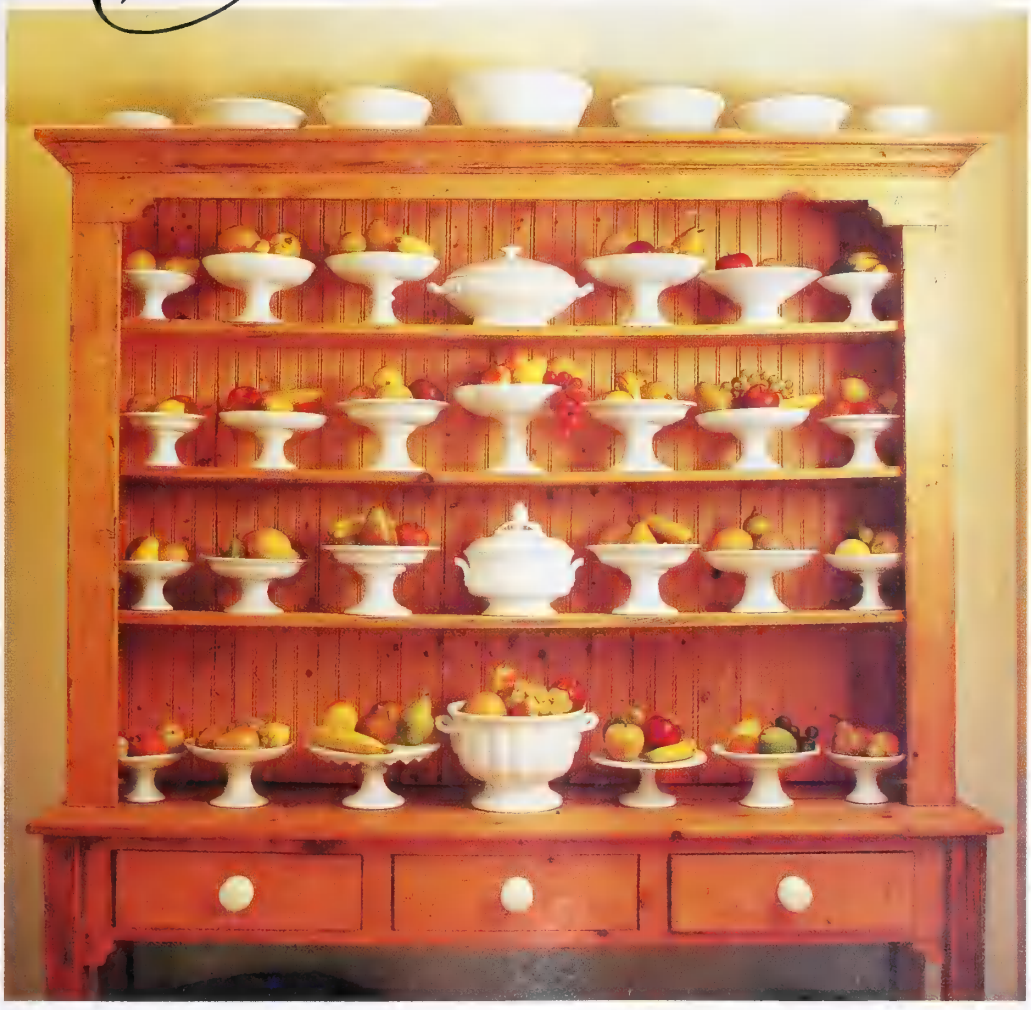
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HOUSE BEAUTIFUL
JANUARY 1988

THE PASSION FOR COLLECTING



LANGDON CLAY

English ironstone compotes tickle the fancy of George Schneider, whose collection bears fruits of a waxed variety. The weathered open cupboard is an ideal display case and decorative element in his foyer.

There's no end in sight for the surge in collecting—or the sense of discovery that goes with it! The big reward? Objects culled from other eras become the decorative focus of a room.

LIVING WITH COLLECTIONS

Finding the best places for those things you enjoy each day





An old country shelf *(left)* houses tinware, paper-covered boxes and toys—evidence of a collector's penchant for early-American miniatures. Western blankets hung from a balcony *(right)* give this carriage house the feeling of a trading post. Factory-made by Pendleton Mills and Beacon Mills between 1900 and 1950, the blankets are collected for their colorful graphics and reversible Indian designs.

By RITA REIF

Collecting, a phenomenon everyone merely talked about in the 1970s, has exploded into what everyone is doing in the 1980s. The compulsion to collect may be as old as man, but the widespread involvement in buying art and antiques today is quite new. Collecting these days means the acquisition of anything—preferably something with history.

The most dramatic evidence of the late-20th-century boom in collecting is in the environment of the home. Walls are hung with [illegible] portraits and Ansel Adams photographs; sideboards display blue-and-white Staffordshire teapots and pewter platters; a Shaker rocker seems right at home among Bauhaus chromed-metal pieces; American Indian blankets—or mass-produced interpretations—appear as sofa covers.

Never before have there been so many events at which baseball cards, Bugattis and Biedermeier furniture have changed hands—and, invariably, at higher prices. Thousands of antiques shows, auctions, swap meets, flea markets, collecting societies and tag sales have sprung up. Well-organized or spontaneous, these presentations attract record numbers►

[illegible] Mary Emmerling's American Country West. Copyright © 1985 by Mary Ellisor Emmerling. Photos [illegible] copyright © 1985 by Michael Skott. Reprinted by permission of Clarkson N. Potter, Inc. From *[illegible]erican Design: The Farmhouse*, text by Chippy Irvine. Photographs copyright © 1987 by Dennis [illegible]. Copyright © 1987 by The Viking Press, Inc. Reprinted by permission of Bantam Books. All rights reserved.



Collecting and displaying everyday objects for their beauty and usefulness

of browsers, many of whom pay from two- to eight-figure prices.

The headlines and nightly newscasts focus mostly on glamorous stages for collectors—namely, the auctions in New York, London and Geneva at which celebrities and dealers vie for the Duchess of Windsor's jewels, Vincent van Gogh's paintings, a Gutenberg Bible and Versailles-quality furniture. But most collectors show an admirable independence in their pursuit of what is offbeat and affordable. What they seek seems an endless array of vintage Americana, Oriental art, tribal works, European furnishings and antiquities, with toys and jewelry at the top of the list.

During the last year, toys and playthings have been sold for remarkable prices in shops and at auctions—especially in London. A turn-of-the-century German teddy bear was sold at Sotheby's in the British capital for $14,784, and two different late-17th-century English wood and cloth dolls with painted moon-round faces and quizzical stares brought even higher prices. At Phillips one was sold for $43,560, and at Sotheby's another brought $101,863, the highest price ever paid for a doll at an auction. Collectors and dealers from the United States were crucial bidders at these sales. Richard Wright, a Pennsylvania dealer, purchased two of these works—the teddy bear and the less expensive doll.

What all collectors appear to have in common is a passionate involvement with what they are squirreling away. For some, nostalgia fuels the search. A childhood recollection of a stunning shop window filled with frosted French Art Deco glass perfume bottles and vases propelled one writer into a prolonged quest for René Lalique designs. For an art historian memories of the sumptuous 19th-century heirloom silver vessels—platters, tureens and ice cream dishes awash with cupids, leaves and dragons—spectacularly displayed in his dining room when he was a boy were what started him assembling a splendid collection of late-19th-century American silver. The collection is now on display at The New-York Historical Society.

For others, the incentive may be two-fold: a love of history and a delight in anything►



ELYSE LEWIN

and for daily use, this uniform collection of glasses was gathered by a Swedish [illegible] whose 18th-century pastel also displays [illegible] from Rococo to Empire style.



MICHAEL DUNNE



TOM McCAVERA

Collections as the starting point for a room's color scheme—and personal style

Circa 1820 to 1930 Staffordshire china *(above)* is collected for its continuous line of pattern. Pears *(left)* are the passion of Tom McCavera, whose assortment contains prints and porcelains. The pear still lifes on the table are Mr. McCavera's camera artistry. Biedermeier of the 19th century *(opposite)* in a setting that points up its warmth and stylishness.

small that is as meticulously detailed as, say, stamps and coins—the sort of things people may have pored over in their youth. One New York physician amassed over a 30-year period a major collection of almost 300 ancient Near Eastern seals in the sizes and shapes of Scrabble tiles and bullets—holdings that he presented to the Metropolitan Museum of Art.

Collecting often begins when a person or a couple furnishes a first house. Period chairs and tables may or may not be comparable in price to what is produced today, but the delivery of original pieces will probably be faster. These days, pioneering furniture collectors are investigating the American 19th-century revival styles—Neo-Gothic, rococo, Elizabethan and Renaissance—as well as Edwardian wicker, Adirondack rustic and 1950s modern.

The early-19th-century Biedermeier style of neoclassical furniture, which began to be all the rage in this country in the late 1970s, continues to gain a following and to escalate in price—especially the Austrian and German works. Antiques dealers are now offering Swedish variations of the style that boast ebonized and gilded detailing on columns and pediments. Compared to Austrian and German pieces, the Scandinavian interpretations seem stark, but their simplicity and pale gold color will undoubtedly appeal to more than a few collectors.

Overshadowed by the popularity of glassware collected from about 1960 to 1980, ceramics have also been gaining the affection of a new generation of buyers. What collectors are purchasing differs in many ways from the German, French and English porcelains that were in demand 30 years ago. Staffordshire pottery and French faience are far simpler than the shimmering porcelains that appealed to buyers a generation ago.

The color-spattered Staffordshire dinner plates, the blue-and-white china, the transfer-printed platters and pitchers and the rustic yet realistic figures produced in English potteries from the 1740s to about 1900 were made in such a large variety of shapes and patterns that today's collectors are having a field day assembling in-depth holdings. Astute shoppers will find examples of 19th-century Staffordshire for $25 to slightly less than $1,000. The rarer English pottery works are 18th-century salt-glazed figures—an example of which, depicting►





Not just any teapots—but 19th-century childrens' teapots *(opposite)*—captivate Judith Oakes, whose English country house suits the collection to a T. And except for one large pot that emphasizes the miniatures, all are copies of adult services made in Staffordshire. Homemade plywood brackets provide additional display space. More Staffordshire appears in Antoinette Allsopp's collection *(below)*, with patterns reminiscent of wallpaper. Ms. Allsopp has designed fabrics based on the jugs she's found and sells them in her London shop, Putnams. Plaster baskets from the 1930s are arranged as artwork above a mantel.►

MICHAEL DUNNE





Gaining a new generation of collectors: fine porcelains and small wooden pieces of European heritage

The all-time collecting favorite: blue-and-white china *(left)*. This particular assortment comprises English, Chinese export and American; it's complemented by a scalloped cupboard. Designer Paul Vincent Wiseman discovered Mauchline Ware *(right)*, Scottish pine souvenirs decorated with transfer prints of resorts and hotels. Pieces here include mortars, watch-cases, sewing kits and prayer books.

FOR MORE DETAILS
SEE PRODUCT INFORMATION

two musicians seated in a church pew, was sold at auction in July 1986 at Sotheby's in London for $179,520, setting a record for English pottery.

Any involvement with handsomely crafted works invariably produces some enrichment of the spirit. And some collectors insist that there are financial rewards too—acquiring works at modest prices and selling them when they escalate in value. Whenever prices soar in any category of collecting, buyers are asked whether they view their art and antiques as investments or as a hedge against inflation. According to the chief economist of Bear, Stearns & Co. Inc., Lawrence Kudlow, the unprecedented wild spending on art and antiques in the 1986 and 1987 season had its roots elsewhere—in increased disposable income.

"In the seventies you would have blamed this on inflation, saying people are buying art as a hedge," he says. "In the eighties we haven't had any real inflation. I think you have to say it is all due to the remarkable creation of new wealth." And perhaps to a desire to give special personality to a home.■

Rita Reif is a columnist and the author of five books on home design and antiques, the most recent of which is Rita Reif's The New York Times World Guide to Antiques Shopping, *just published by Times Books/Random House.*

JOHN VAUGHAN

Above: From Country Design: The Farmhouse, text by Chippy Irvine. Photographs copyright © 1987 by Dennis Krukowski. Copyright © 1987 The Miller Press, Inc. Reprinted by permission of Bantam Books. All rights reserved.



VIVA VICTORIAN

A famous fabric house launches a new collection of Victorian-inspired furniture designed by Georgina Fairholme



GEORGE BENNETT

As the passion for everything Victorian gathers momentum, it's difficult to believe that new upholstered furniture typical of the period has been nearly impossible to find. Lace curtains, luxurious fringe and tassels, deep, rich paint colors and William Morris wallpapers are readily available. But until now upholstered pieces have been sparse: an occasional mass-produced reproduction and a few eccentric chairs copied by antiques dealers. Hence this collection designed by Georgina Fairholme for Lee Jofa comes as good news. Now slipper chairs with buttoned upholstery, graceful armchairs with curved backs that swoop into arms, and delicately scaled sofas will be produced in quantity. For 100 years Lee Jofa has made a name for itself as a fabric house, but Georgina Fairholme's furniture marks the first time the company has reproduced a collection of traditional pieces from one era.

To celebrate the occasion, Miss Fairholme decorated rooms in a typical suburban house using her new designs (covered in Lee Jofa fabrics) plus antique tables, small chairs and accessories from the period. "I wanted suitable things, but I hate overdone Victorian," she says. Among the items she chose for the living room are plates from Bardith Ltd. and two papier-mâché objects—a table from Kentshire Galleries and a chair from Trevor Potts. ►



In a house like this one that lacks Victorian details, a romantic 19th-century ambience can nonetheless be created. Miss Fairholme achieved a slightly closed-in Victorian feeling by hanging lace panels under the curtains at the windows. Curtains are made of a Lee Jofa fabric called Althea, which also covers the sofa and chairs. A [illegible] version of a perennial favorite, Hollyhock, this pattern echoes the delicate proportions of the furniture.



A romantic bedroom begins with lace curtains and a comfortable chaise

Long before she was commissioned by Lee Jofa, Georgina Fairholme had wanted to design Victorian-style armchairs and sofas. "Furniture of that era is often thought of as clumsy and overly formal," she says. Late-Victorian pieces *were* often clumsy, but early furniture had pretty shapes, charming scale and comfort. Miss Fairholme used early antique chairs as prototypes for two in the collection. "The sofas and the other chairs began to evolve as I measured and copied the old ones." Names for the pieces—Alice, Leopold, Arthur, Victoria, Helena, Louisa, Edward and Albert, all after Queen Victoria's children—are whimsical, but there's nothing whimsical about Miss Fairholme's design approach. After the first pieces were produced, she asked seven people—all different sizes— to sit in each one and evaluate it. Then the chairs were changed slightly to make them even more comfortable. Quilt, J. Garvin Mecking, Inc.; linens, Jane Wilner, Barneys New York; carpet, Gulistan; bed, Kentshire Galleries.►

Miss Fairholme chose elaborate patterned paper for the master bedroom walls; she kept everything else very simple: lace curtains, plain carpet and tailored bed linens. Details are typically Victorian: fringe on the slipper chair, glass-bead fringe on the curtains, silver-top jars and antique bottles on the chest.









All rooms have a Victorian flavor—minus the excesses. Here plaid taffeta reminds us of the Queen herself.

Georgina Fairholme prefers adjacent rooms to have contrasting colors and themes—a dark room next to a light one, coziness next to airiness. "I wanted the library to be the opposite of the living room, which is all flowery and pale, pale, pale," she says of this somewhat masculine room in which green-striped fabric covers the walls and plaid silk taffeta is used for balloon shades and to cover the beautifully detailed roll-back armchair *(right)*. "The plaid is a tribute to Queen Victoria," says Miss Fairholme, "because she used so much of it. She used tartans everywhere at Balmoral—even as rugs!" But, as in the living room, the designer kept the Victorian theme from being overpowering. Here she chose the red coffee table. "I really like to do something unexpected like using that zonking color in such a subdued room." Desk from Yale R. Burge Antiques, Inc.; needlepoint rug, Stark Carpet Corp.; Victorian watercolors, Charlotte Moss & Co., Ltd.; brandy chest, R. Brooke, Ltd. In the child's room *(above)*, Victorian settee is from The Wicker Garden; circus prints, J. Pocker & Son.■

Editor ALLISON PERCIVAL
Photographer BILLY CUNNINGHAM

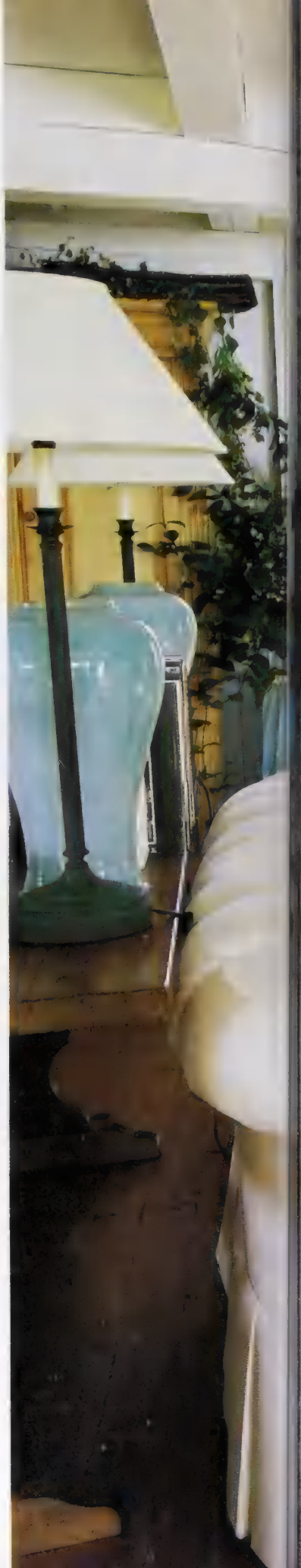
Above: **The purplish-pink slipper chair set against pale yellow walls creates an exuberant mood for a child's bedroom. Called Alice after Queen Victoria's second daughter, the chair was covered in different fabrics for the living room and master bedroom.** *Right:* **The densely striped fabric used on the walls in the library makes an unobtrusive patterned background for a collection of [illegible] horse engravings as well as for the lush blooms of the sofa chintz.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION


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CATALOG CHIC

A designer breathes new life into a rustic retreat with furnishings from a mail order catalog

After years of doing ruffles and chintz for clients enamored of the English country style, Carole Douglass was ready for a change. This weekend retreat in Water Mill, N.Y., testifies to her new preference for simple decorating. "I wanted an Old World European feeling—but light and easy," she says.

Indeed, freshness pervades the cottage, with its whitewashed walls and beams. Except for a few jolts of color, white dominates the entire scheme. This generous use of white allowed Ms. Douglass to [illegible] together different styles [illegible] to create seasonal looks [illegible] by switching rugs, pil[illegible]ories. However, [illegible]ons. "If you use lots of white, your furniture must have really good shapes." Her source: the Spiegel catalog, whose pages brim with furniture, fabrics and accessories in a remarkable variety.

"Things I'd always liked are now available through the catalog, which means you can get them without making a trip to a store," Ms. Douglass says. "It's fun to look at the vignettes and pick pieces from different collections and meld them together in one room. Because the shapes are classic, they all fall into place."

As an example, the living room has chairs inspired by French Regency pieces, a glass-topped neoclassical coffee table, a rolled-arm sofa and love seat, and zebra-print pillows. Trompe l'oeil painting is from J. Garvin Mecking, Inc.; quilt, Thos. K. Woodard.►

FURNISHINGS: SPIEGEL

Verdigris-look lamps $129 each

Curtains, $69 a pair

White desk, $564

Regency-style chair $664

Sofa, $1,099

Love seat, $989

Cocktail table $464

Candlestick lamps $100 each

Trestle table, $450

Entertainment center $1,174

Zebra-print pillows $20 each

FOR HOW TO ORDER SPIEGEL CATALOG, SEE THE READER ADVANTAGE PAGES





You can go back to the catalog five or six times and always find something new

Like the living room *(another view, above)*, the dining area is decorated simply and comfortably, but the toile tablecloth combined with the Regency-style chairs give it a decidedly French flavor. "I'd always heard that when you use toile you're supposed to use *a lot* of it, as the French do," Carole Douglass says. "But I don't think you have to." (A vinyl sheet under the toile protects the table from spills.)

The table was set from the pages of the Spiegel catalog: heavy goblets, stoneware dinner plates, cabbage-leaf salad [illegible]es, wood-handled flatware. [illegible] candlesticks and toile [illegible] Pierre Deux; bust and [illegible] Editions: topi- [illegible]ally To[illegible]►

FURNISHINGS: SPIEGEL

Slipper chair
$309

Horse prints
$70 each

Goblets, round or "V"
$20, set of six

Napkins
$60, set of four with four place mats

Plant stand
$139

Dinner plates
$20, set of six

Cabbage-leaf plates
$20, set of six

Green bottles (on sideboard)
$15 a pair

Column print, $70

FOR [illegible] ORDE[illegible]EL CATALOG, SEE THE READER ADVANTAGE PAGES





A lace tablecloth recruited as window drapery for the latest twist in mail order decorating

Sometimes a room has so much charm it's best to leave well enough alone. In the kitchen *(opposite)*, with its well-proportioned windows, pine-topped cabinets and pitched roof, all Carole Douglass did was arrange terra-cotta plates, glasses and canisters—all from the Spiegel catalog. This room is connected to the dining area by French doors, so she maintained the blue and white scheme. (Note the blue mats on the botanicals.)

Decorating the tiny bedroom *(above)* proved a greater challenge for the designer, who squeezed a queen-size pencil-post bed into an alcove and enveloped it with 16 yards of mosquito netting. To add softness to the window, a round Battenberg lace-trimmed cloth was folded in half and tacked to the molding with push-pins; a 72-inch runner was then cut in half and a piece was gathered and hung on each side. The botanical print by C. Brookshaw is available through Spiegel.

An antidote to the lace and flowers: The striped sheets and leather wing chair add a masculine note, "so the man of the house feels as comfortable as the lady," Ms. Douglass says. The sleek black table lamp is designed to reflect light up and down. In the catalog the lamp is pictured in a contemporary black and white room, but here it was used for contrast—proof that decorating by catalog can be a creative exercise.■

Editor CAROLYN ENGLEFIELD
Photographer JOSHUA GREENE

FURNISHINGS: SPIEGEL

Queen-size pencil-post bed
$684

Leather wing chair
$854

Pine chest
$444

Sheet ensemble
$80

Neck roll
$25

Lace-trimmed tablecloth
$60

Lace-trimmed runner
$38

Botanical print
$149

Black table lamp
$50

Blue canisters
$40, four-piece set

Pink vinegar bottles
$20 for three

Botanical prints
$199 each

Nesting boxes
$35 for three

Dish towels
$10 for six

Madrid goblets
$30, set of six

White-glazed terra-cotta plates
$30, $35

White ceramic bowls
$25, set of three

FOR HOW TO ORDER SPIEGEL CATALOG, SEE HB READER ADVANTAGE PAGES
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION


KitchenAid

GREAT DESIGN AT RETAIL

REPRODUCTIONS TO COLLECT

Today's manufacturers are designing lines with the look of inherited antiques

Remember when furniture makers produced cookie-cutter collections in which every piece had identical arms, legs and hardware? Hickory Chair Company's reproductions show just how far we've come since then. Drawn from three collections based on 18th-century originals, each piece is different; together they look as though acquired one by one over many years. The upholstered, polished-mahogany and rustic wicker pieces were designed to mix gracefully. And some even lend themselves to unconventional uses—the bench *(below)* stands in as a coffee table.■

FURNITURE: HICKORY CHAIR COMPANY

Yellow chair *$1,232*	*Drum table* *$1,271*
Ottoman *$512*	*Chair (by sofa)* *$625*
Wicker chair *$815*	*Chair (in corner)* *$900*
Rose chair *$1,028*	*Cane-back chair* *$647*
Lamp table *$623*	*Secretary* *$3,839*
Sofa *$2,872*	*Wicker table* *$647*
Drop-leaf table *$503*	*Bench* *$774*

FOR HOW TO FIND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION







FARMHOUSE IN THE FAMILY TRADITION

Brandywine country is home of the artistic Wyeths—and another of their creative offspring

Once the paintings were hung, the house was home. For months Ann McCoy had contemplated where to place them. The paintings are a necessary part of her existence and were a major consideration in the final design of the house. With its thick stuccoed walls, worn floorboards, antique hardware and handsome old mantels, Ms. McCoy's 1980 Pennsylvania farmhouse looks hundreds of years older than it is. Built close to the road, it overlooks a sheltered valley with a stream at the bottom.

Ann Brelsford McCoy is an artist. Her home is as much an expression of her art as her drawings and paintings: "I like simple things, straight lines, an absence of unnecessary angles." Doors line up to create a sense of distance from one end of the house to the other; the kitchen has few built-ins and no drawers. Off-white walls provide the background for family art, including works by her parents, John and Ann Wyeth McCoy, and the rest of the Wyeth clan.►



Above: The multipaned windows of Ann McCoy's house are early-Pennsylvania style, six over nine panes downstairs and six over six above. *Right:* In the living room hangs a portrait of Ms. McCoy at 21 by Henriette Wyeth Hurd and a painting of John McCoy by Andrew Wyeth.







"This room suits my life," says Ann McCoy. "The yellowware is for collecting and everyday use. Entertaining for us is usually a large family gathering, often on the spur of the moment. And I love to bake bread." At the back of the kitchen is an old six-legged butcher block from New York State.►





Ann McCoy arranges furniture in the same manner she paints, moving things until the composition pleases



Designing the house was almost easy," says Ms. McCoy. "I guess I'd been collecting images for years. My father turned my sketches into architectural drawings, and he and my mother gave me this corner of their farm to build on. I couldn't have been so faithful to the original concept without Ken Lindsey, who is now my husband, and a builder friend, Rash Jones. We searched everywhere for old wood, doors and mantels. My son, Mac, was growing up with old houses and art, and he had some pretty definite ideas too."

The studio *(above)* was built by another friend, Ron Wise, who recut the timbers from an old chestnut barn. The French doors and Palladian window are reminiscent of the late N. C. Wyeth's studio. Ms. McCoy works at her great-grandfather Charles Brelsford's easel.

Not all of Ann McCoy's composition work takes place in the studio. She is an inveterate furniture rearranger: "It's a good way to gain new appreciation of color and form. I'm always changing rooms and paintings around. Ken often brings pieces from his antiques shop for us to try at home. Sometimes they stay, and sometimes they aren't right for us at all."►

Writer NANCY L. MOHR
Editor BEVERLY McGUIRE
Photographer DAVID LISANTI

Left: **Filled with antiques, Ms. McCoy's bedroom displays her treasured quilts, an early-American hooked rug, two original John McCoy paintings and a reproduction of a favorite that hangs at the Brandywine River Museum in Chadds Ford, Pa. The dower chest is Pennsylvania-made and the quilt on the Sheraton four-poster bed is from the early-19th century.**

Nancy L. Mohr is a free-lance writer living in Unionville, Pa.



Every [illegible] corner encompasses a composition. One of the interior vistas Ann McCoy and Ken Lindsey [illegible] regularly pleasing extends all the way from living room to the back entry. Their five-slat [illegible] chairs, no two alike, were made in the Delaware Valley. To the left of the doorway is a portrait [illegible] McCoy, painted around 1934 when he, Peter Hurd and Andrew Wyeth were studying with Ms [illegible]'s grandfather N. C. Wyeth; at right is an N. C. Wyeth drawing of Ann McCoy's mother. The floorboards were collected from several old farms.

Inherited paintings keep company with other favorite possessions of an early-American variety









Clockwise from top left: **The dining room corner cupboard is an unrestored Delaware antique; next to it hangs "Brandywine Bluebells," a painting by Henriette Wyeth Hurd. Ann McCoy and Ken Lindsey's engagement present from her father hangs over a c. 1[illegible]0 reproduction farm table. The corner cupboard is filled with a Leeds-type creamware. One of Ann McCoy's [illegible]intings finds a place in the dining room with a roundabout chair. Giuliana, a young neighbor, dropped in [illegible]play with the whalebone miniatures and sit in an antique Windsor chair. The tiny Shakespeare fol[illegible] also reflect Ms. McCoy's interest in miniatures.**

SETTING THE PARTY SCENE

The ingredients for entertaining success? Two busy women share their secrets.



Having a few friends over for shrimp and a colorful salad is one of Los Angeles artist Annie Kelly's favorite ways to entertain. She designed and built her table, with its zigzagged wooden skirt, to seat four to six; for larger dinners she brings in extra tables. "I really don't worry about a lot of people in a little dining room," she says. "Some of the best parties happen in small spaces."►







"I like to load up a tray of tea things and take it to the sunniest spot," says Annie Kelly, who chose the terrace *(above)* for tea with husband Tim Street-Porter. The couple's collection of blue vintage china [illegible] next to a screen that Ms. Kelly [illegible] to match the dining room walls. [illegible] to brighten the kitchen," she says.

When friends arrive for dinner "they've probably been working late and are hungry," says Annie Kelly. "I like to get everyone to the table quickly. I don't think people warm up until they've had something to eat." In her opinion, a suitable "something" isn't hors d'oeuvres, which she says "can be so corny." Rather she prefers to let guests fill up on dinner and "settle into the table for the evening, as if they were in a restaurant." In fact, she tends to stretch the time between courses to enhance that feeling—and prolong the pleasures of a lively meal.

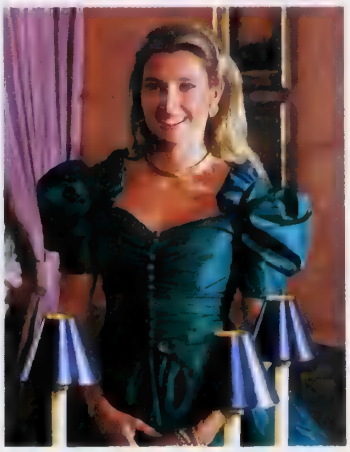
When the weather is fair, the garden is Ms. Kelly's favorite spot for breakfast, lunch *and* dinner, though at nighttime she may entertain on the terrace *(left)*, where tables can be set up for 20. "I rather like the idea of eating in different rooms," she says. She also enjoys setting the table with different collections—a flamboyant French 1940s coffee set *(right)* and Hall china and blue California pottery *(above)*, gathered at swap meets, and clear Manhattan ware from Wilder Place *(previous page)*. "We collect mostly yellow and blue tableware because of the colors of the house," says Ms. Kelly, who painted the multicolored walls and the blue umbrella table. She even made the birdcage to match a sculptural cabinet by Peter Shire. "I love the sound of birds in a lush garden. It's almost like being in Bali," she says. ►

Editor NANCY GOSLEE POWER
Photographer TIM STREET-PORTER

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"I love the feeling of eating in a lush
tropical garden with the birds singing"

A staunch traditionalist arranges her table in much the same way her mother and grandmother did



One glance at Pauline Boardman's dinner table and you know what kind of interior designer she is: "I belong wholeheartedly to the traditional school. Someone who wants a contemporary or spare look would never come to me! I like full rooms that look as if they have always been there." And she sets her table the same way—with possessions that have been around for a long time. "I collect things from time to time when they catch my eye, but generally I like to use pieces that have been passed down through the family."



Although the mood in Mrs. Boardman's dining room is always consistent with her very personal style, her tables never look the same. The style varies from city to country, from summer to winter, fall to spring. "It all depends on the season," she says. "I believe in using seasonal food—what's fresh, what looks good. Taste is important, but presentation is more important, and I always think of the colors of food first. One white course—white fish or vichyssoise—is fine, but I always include haricots verts, pureed carrots or tomatoes stuffed with spinach. I love to play with the colors of the ingredients, like a first course of shrimp alternating with crescents of avocado." Veal with sautéed potatoes and green beans was the main course for this dinner.



For a special dinner in her city apartment, Mrs. Boardman buys flowers, but often she does without. "I really like the simplicity of silver and white," she says. "I don't like to overgild the lily or to detract from the dinner party or the food." The silver tureen on the side table is from Pavillon Christofle.►

Right: **For a simple but festive centerpiece, surround a soup tureen with tiny carafes holding rubrum lilies.** ***Above left:*** **Candles are capped with brass fittings to hold tole shades; the shades slide down as the candles burn. "This room has no chandelier because I prefer candlelit dining rooms," says Mrs. Boardman.** ***Left:*** **January pudding, from a recipe by Maurice Moore-Betty, is served warm with raspberry and lemon sauces.**


DDB



Pauline Boardman arranges country and city parties with guests' comfort as her primary concern

"In summer in the country we love to eat outdoors and to invite a number of people," says Pauline Boardman, "but when cold weather comes I like to have small, cozy groups in front of the fire. We never have more than 12. That way everyone can sit down at a table. I really dislike dangling a plate from my knee." Parties in the country are almost always set up buffet-style on a table opposite the fireplace. Like the Sunday lunch shown here, the food is the plain, simple fare Mrs. Boardman and her husband prefer. "We don't really like fancy sauces or complicated things. Chicken hash served on English muffins is an all-time favorite, with stuffed tomatoes and salad for color."

Although silver and white is the prevailing scheme in the city, the country dining room calls for strong colors that can hold their own against the rich paneling. Mrs. Boardman has moiré tablecloths in different colors to suit the seasons plus collections of china with green and floral designs. Here, as in the city, crystal and flatware are simple rather than ornate.■

Editor CAROLYN ENGLEFIELD
Photographer JOSHUA GREENE







Above right: **Variations on holiday red and green: a moiré table skirt and a centerpiece of grapes and apples.** ***Right:*** **Chicken hash, tomatoes stuffed with spinach and apple crumble with cinnamon ice cream make a festive Sunday lunch.** ***Above:*** **Covered soup bowls keep clear tomato soup warm while guests gather at the table.**

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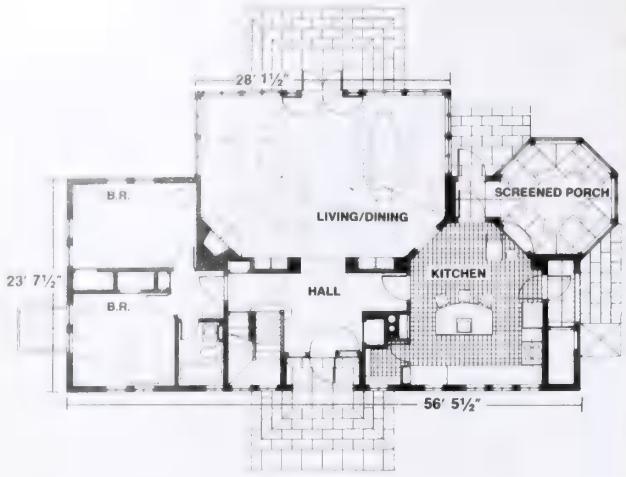


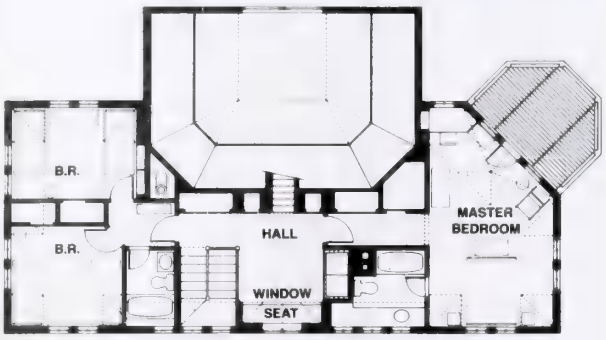
EMBRACING THE LANDSCAPE

Positioned where meadow meets woods, this new house pays full attention to views of Martha's Vineyard, Mass.



There is no mistaking the front door to this house; it is set right at the center of the facade *(inset)*. And from the entrance you can see straight through the French doors at the rear to the terrace *(below)* and its Van Klassens garden furniture.►





An architecture buff since his student days at Yale, the owner of this house put a great deal of thought into its creation. He and his family spent several summers on Martha's Vineyard searching for waterfront property before they found this site with its special combination of forest, beach and ponds. Then he and his wife sought an architect, consulting with a friend who is an architecture critic. They happened to see in a magazine a house they admired that was designed by R.M. Kliment & Frances Halsband Architects, a firm their friend had suggested. So they met with the architects and, in less than a week, hired them.

The couple discussed in detail their requirements: one main room for living and dining and a large, sunny eat-in kitchen to suit an informal vacation life. To accommodate their children and visiting relatives, they needed five bedrooms. They wanted a house that would reflect the character of older houses in the area—but not a reproduction Cape Cod cottage.

The design process involved about eight four-hour meetings and more than a dozen phone calls—time well spent, says the owner. "We had an excellent rapport with the architects. We trusted their judgment; they respected our views."►

Oriented to the outside in summer and to the hearth in winter, the living/dining room is comfortably furnished with turn-of-the-century wicker painted forest-green and cushioned with Rose Cumming chintz. Rugs, Thos. K. Woodard; vase holding peonies, Steven Freedman from Wallengren USA.





Eaves add height and character to rooms that, except for the living room, measure only about eight feet from floor to ceiling. From the terrace outside the master bedroom *(right)*, you can see the little tower that rises above the central hall, from which all the rooms radiate *(see floor plans, page 80)*.





The design exceeded the family's expectations. Though the house appears expansive inside and out, the interior space measures less than 3,000 square feet. A variety of windows and glass doors create the illusion of bigness. Another bonus is "a feeling of solidity and permanence," the owner says. These enduring qualities resulted from the architects' sensitive response to the landscape. "The house is carefully sited to mark the transition between the ponds bounded by woods to the north and the meadow to the south," Mr. Kliment explains. To emphasize this contrast, the facade facing the meadow is relatively solid and flat compared to the north and east elevations, where windows and glass doors reach out to the water. These varied elevations epitomize Kliment and Halsband's belief that a house should not only be an enclosure for what goes on inside but also a backdrop for what's on the outside.■ —SUSAN ZEVON

Photographer LANGDON CLAY

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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER



Chicken pot pie courtesy of Between the Bread, 145 W. 55 St., New York.

Hearty Ales for Winter Meals

One of the great pleasures of traveling is enjoying a country's traditional food and drink in its own distinctive setting. In England recently we headed to pubs for hearty lunches of Cornish pasties, lamb curry, flaky-crusted steak and kidney pie, and chicken pot pie.

The ideal drink for such substantial fare is beer—particularly ale, which is still the most popular type of beer in Britain. The temperature and ingredients used to make ale differ slightly from those used for the lighter lager-style beers that are popular in the United States. As a result ales are coppery in color and more complex in flavor, with a slightly bitter tang and fuller body. For all of the flavors to emerge, ale must be served a bit warmer than Americans usually serve beer.

Although ales are produced in a number of countries, the classic ones are British. They have a unique family of flavors because of the hops used to make them. But, alas, few British ales are imported. One available here that we particularly enjoy is Bass Pale Ale. We've also found some fine ales from other countries: Molson Ale from Canada and Duvel from Belgium. Ballantine India Pale Ale and Anchor Steam Liberty Ale are our favorite United States brews. Expect to pay about $1 to $1.50 a bottle for any of these.

WINES FOR A CROWD

Even experienced party-givers have problems choosing wines to serve a crowd at a stand-up buffet dinner or an open house. We all know that guests are too busy balancing plates and glasses while circulating and conversing to notice the subtleties of a really fine wine. So serving something old or special seems an unnecessary extravagance. On the other hand, no matter how lively the party, guests still appreciate a good, clean refreshing white or a fruity, delicious red. The ideal crowd-pleasing wine is a definite step above the average in taste, but not so much higher in price.

Is this an impossible combination? Not if you turn to [illegible] wine. In our tastings we've found a half-dozen whites and reds that offer maximum taste for the money in the $4 to $6 category. These whites are all dry, crisp and clean (ideal for fish and pasta dishes): 1986 Monterey Vineyard Classic White (about $4.50), 1985 Gallo Sauvignon Blanc (about $4), 1986 Glen Ellen Proprietor's Reserve White (about $6). The following reds are rich and flavorful (perfect for serving with stews and casseroles): 1985 Sebastiani Vendange Cabernet Sauvignon (about $4) and two nonvintage blends, River Oaks Premium Red (about $4) and J. Pedroncelli Sonoma Red (about $5).

Offer both a red and a white wine when serving a variety of foods. To be sure that you'll have enough, try to have on hand about a bottle per person.

CLASSIC COGNACS

At its best, Cognac—France's most famous brandy—is unrivaled in its scent and smooth, elegant, lingering flavor. But the problem with the least expensive three-star and VS Cognacs is that they are apt to be a bit raw and fiery on their own.

Does that mean you have to buy a Cognac at $100-plus a bottle to get something really smooth? No. We've found that the best value-for-money Cognacs fall between those extremes. Delamain Vesper (about $48), Martell Cordon Bleu (about $55) and Hennessy XO (about $64) are all splendid spirits that are best enjoyed the classic way: Pour an ounce or two in a small snifter and cradle the glass in your hands to bring out the heady aroma.■

ENTERTAINING PLUS

By SARAH BELK



BRIAN HAGIWARA

Party-giving by the book: words of wisdom from two great hostesses

Bethany Bultman and Beverly Church couldn't find the book on entertaining that they needed, so they wrote one themselves. Whether you give parties once a year or once a week, *The Joys of Entertaining* (Abbeville Press, $35) is the most comprehensive source we've seen on the subject. It's not a cookbook, but rather an indispensable guide to every other aspect of entertaining, from setting a formal table (the water goblet should be placed to the upper right of the main-course wineglass) to creating themes for children's parties. Tips for organizing benefits, office parties and gallery openings will be helpful to anyone serving on the committee.

In addition to offering straightforward "to do" lists, the authors reveal how America's top hostesses entertain. Knowing how the pros pull it off with confidence and style is indeed inspiring. A chapter on table decor presents a wealth of ideas: Alternative containers—pitchers, finger bowls, decanters and olive oil bottles (*above*)—add a unique and personal touch. Fruits and vegetables can be used as "vases" too (*right*). Scoop out seeds or cores and insert a hardy blossom (such as an orchid or daisy). Or use more fragile flowers—but place them in florists' water vials first.



BRIAN HAGIWARA



LIZZIE HIMMEL

Entertaining—the way that we share ourselves with other people—can be done in almost any room, say the authors. There's no rule that says you have to confine yourself to the dining room if the solarium (*left*), library or hallway is filled with fresh flowers and shot with sunlight. In a one-room or studio apartment, your favorite corner, window seat or daybed area can be dressed for dinner almost as easily as a dining table can be set. And if your home isn't at its best, don't overlook the great outdoors: the terrace, porch, garden or backyard can add instant ambience to a get-together, with nature as the decor. Even if the weather is chilly (provide shawls and sweaters for guests), fresh air and sunlight can lift spirits and stimulate appetites. This kind of relaxed party giving is at the crux of American style: tradition infused with imagination and wit.■

From *The Joys of Entertaining*, by Bethany Ewald Bultman and Beverly [illegible] Church, Abbeville Press, November 1987. Photographs copyright © 1987 Lizzie Himmel.

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PARTIES FOR A CROWD



Practical tips and deliciously reliable recipes for when the guest list grows long (upwards of 10) and the party season calls for a buffet ▶

From *COOKING FOR A CROWD* by Susan Wyler, photographs by Jerry Simpson. To be published by Harmony Books, a division of Crown Publishers, Inc., March 1988. Copyright © 1988 by Susan Wyler.







Preparing food for large parties requires time, energy and planning, but the pride that comes from presenting delicious food yourself is unequaled by the convenience of a catered affair or dinner in a restaurant. "Entertaining and the celebration of special events—weddings, graduations, baptisms—punctuate our lives and are the stuff that memories are made of," says Susan Wyler, author of *Cooking for a Crowd* (Harmony Books, $20). "Good food doesn't have to be fussy—even very important occasions can be enjoyed in a warm, comfortable way. And if you are relaxed and having a good time, your guests will too."

TIPS FOR ENTERTAINING A CROWD

- Choose a menu that is within your time, space and budget limitations.
- Think big: A whole roast, salmon, turkey or ham is easy to prepare and serve, and it acts as a "security blanket" so there will always be enough food—no matter what!
- Use menus as a guide; fill in with your favorite recipes if you wish.
- Offer a variety of cheeses, breads and fresh fruits. They act as a "filler" for the main menu and make a buffet table look bountiful.
- Keep garnishes simple; place them around the edges of platters and bowls so they won't disappear as guests serve themselves.
- Consider renting: Coat racks, wine coolers, coffee urns and large platters can help out when the crowd is really big or help is limited.
- Look for specials on plain clear-glass or white plates; they will mix and match with almost any china and glassware.
- Consider music before the party date; make tapes to reflect the mood (tapes and CD's are easier to manage than albums).■

—SARAH BELK

Photographer JERRY SIMPSON

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A holiday buffet of port-braised ham, maple-butternut bisque, glazed snow peas and carrots, zucchini bread and potatoes au gratin, *(previous page, clockwise from lower left)* ends with two super-rich desserts: butter-pecan turtle squares *(top left)* and a hazelnut dacquoise with chocolate cream *(center left)*. Serve an ethereal coconut flan *(left)* to conclude the Southwestern buffet *(opposite, clockwise from bottom left)*: caviar nachos, mixed nuts, carrot-jicama salad, corn salad, chicken casserole, salsa and barbacoa of lamb.

RECIPES BEGIN ON PAGE 94



Pungent with herbs, spices and chilies, the Southwestern buffet makes a cheery display. What's more, it can be made ahead—so the cook enjoys the party too.

THE RIGHT SERVING PIECE FOR THE RIGHT FOOD CAN ENHANCE YOUR TABLE AND SIMPLIFY ENTERTAINING



For creative menus and centerpieces (*above, from left*): Leaf plate, $12.50, and candlestick, $35 a pair, Jay Willfred. Alabaster tumblers, $30 each, by Angela Cummings for Arita. Pitcher, $110; oyster plates, $8 each; napkin, $11.50; all, Barneys New York. Blue compote, $110, Thaxton & Co. *Below:* A silver-plated dish from Oneida Silversmiths reflects beautifully on a raspberry mousse.



A champagne and dessert buffet is one of the simplest and most enticing parties, whether an intimate after-theater gathering or a festive mid-winter celebration. For your table wardrobe, we recommend *(opposite, from the left)*: Lacy ceramic basket (with pears), $32, Jay Willfred. Dove-topped porcelain marmite that goes from oven to table, $80; matching jug (on green tea table), $30; both, Royal Worcester. Two-tiered porcelain server, for fruit or pastries, $290, Maxim's de Paris by Hutschenreuther. Double-handled "Queensware" tray to hold pastries or cakes, $22, Wedgwood. Silver-plated candlestick by architect Robert A.M. Stern for Swid Powell, $200, Barneys New York. Porcelain bowl (with strawberries), $160, Robert Haviland Parlon. Crystal candlestick, $72.50 a Thaxton & Co. Moustiers covered $115, Barneys New York. For serv- and sauce, a white porcelain gravy boat, $60, and ladle, $36, Hutschenreuther. Bone china footed compote (shown with chocolate cake) with 22-karat gold trim, $45, Royal Worcester. Sterling silver "18th Century" cake server and dessert forks, Reed & Barton (prices vary). Three sizes of "Katrin" porcelain cups and saucers, $35, $43, $56; "Polka Fruit" plates, $142 for a set of six; all designed by Bill Goldsmith for Porcelaine du Site Corot. "Camaret" flared cut crystal vase, 9-7/8 inches high, $495, and champagne flutes, $130 for two; both, Saint-Louis. Napkins, $14 each; 55-inch square lace-edged tablecloth, $110; 63-inch square blue tablecloth, $92; all, Barneys New York. Green tea table and cherry bark chest (used as pedestal for glasses), Limited Editions. Antique pine table, ABC Antiques. Hand-painted screen, Silvere Boureau.■

Editor BEVERLY McGUIRE
Photographer JERRY SIMPSON



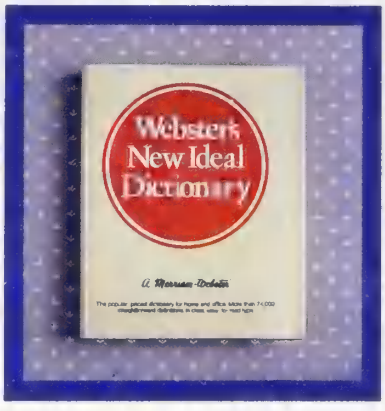
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1/4 teaspoon cayenne pepper
2/3 pound sharp well-aged cheddar, shredded
6 pounds red or other waxy potatoes, boiled, peeled and cut into 1/2-inch dice

☐ In large heavy saucepan, melt 8 tablespoons butter over medium heat. Add flour and cook, stirring, 1 to 2 minutes without allowing flour to brown. Whisk in milk. Bring to boil, whisking constantly, until smooth and thickened. Add garlic, thyme, salt, black pepper and cayenne. Reduce heat to low and simmer 10 minutes, whisking occasionally. Stir in all but 1/2 cup cheese and cook until cheese is melted and sauce is smooth. If it seems too thick, thin with a little milk. Toss with potatoes.
☐ Turn potatoes into large buttered shallow baking dish. Sprinkle reserved cheese over top and dot with remaining butter. (Recipe can be made to this point up to a day ahead. Cover and refrigerate.)
☐ Bake potatoes, uncovered, in preheated 475° oven 15 minutes, or until hot and browned. Serves 16 to 20.

ZUCCHINI BREAD

4 eggs
2-2/3 cups sugar
1-1/3 cups vegetable oil
1 tablespoon vanilla
3 medium zucchini, shredded
4 cups all-purpose flour
1 teaspoon baking powder
1-1/2 teaspoons baking soda
1-1/2 teaspoons cinnamon
1/8 teaspoon salt
1 cup walnut halves, broken into large pieces (optional)

☐ In bowl, whisk eggs and sugar. Slowly whisk in oil and vanilla. Stir in zucchini.
☐ In another bowl, combine flour, baking powder, baking soda, cinnamon and salt. Add dry ingredients to egg mixture; beat 2 minutes, or until well blended. Stir in nuts.
☐ Pour batter into 2 greased and floured 9-by-5-by-3-inch loaf pans. Bake in preheated 350° oven 1 hour and 15 minutes or until a tester comes out clean. Cool in pan 10 minutes, unmold and cool on rack. Wrap and refrigerate up to 2 days or freeze up to 2 months. Makes 2 loaves.

HAZELNUT DACQUOISE

1-1/2 cups hazelnuts (6 ounces)
1-1/4 cups granulated sugar
1/4 cup confectioners' sugar
6 egg whites
Pinch cream of tartar
Pinch salt
8 ounces semisweet chocolate
1/2 cup brewed coffee
1 tablespoon hazelnut liqueur (such as Frangelico), optional
1 teaspoon vanilla
2 cups heavy cream
Toasted hazelnuts or shaved chocolate, for garnish

☐ Butter and flour 3 large baking sheets. Using a 10-inch pie plate as a guide, use your finger to trace a 10-inch circle onto each sheet.
☐ In 2 batches in food processor, finely grind hazelnuts with 1/2 cup of granulated sugar. Transfer to medium bowl.
☐ Sift confectioners' sugar over hazelnuts and toss to mix.
☐ In large bowl, beat egg whites until foamy. Add cream of tartar and salt and beat until whites begin to peak. Gradually beat in remaining 3/4 cup sugar, about 1 tablespoon at a time.
☐ In 3 parts, fold ground hazelnuts into meringue. Scoop 1/3 of nut meringue onto each circle on baking sheets and smooth with spatula to even 10-inch rounds.
☐ Bake in preheated 250° oven 45 minutes. Turn off heat and leave in warm oven 30 minutes, or until completely dry and crisp. Gently scrape around edges of rounds with a spatula to loosen. Transfer to racks to cool.
☐ In double boiler melt chocolate with coffee, stirring until smooth. Remove from heat and cool, whisking occasionally, until almost room temperature. Whisk in liqueur and vanilla.
☐ In large bowl, beat cream until fairly stiff. Fold 1/3 cream into chocolate to aerate. Pour chocolate down side of bowl into remaining cream and fold until no streaks remain.
☐ To assemble, put one nut meringue layer on a cake stand. Spread a heaping cupful of chocolate cream on top, leaving a 1/2-inch plain border. Put another meringue on top and repeat. Place final meringue, with smooth, flat side up, on top and frost top and sides with remaining chocolate cream. Clean off edge of cake stand. Garnish top with hazelnuts or shaved chocolate and chill until serving. Serves 12 to 16.

CAVIAR NACHOS

2 ripe avocadoes
1/4 cup minced onion
1/4 cup fresh lime or lemon juice
1 tablespoon plus 1 teaspoon minced, seeded fresh jalapeño pepper (or use Tabasco sauce to taste)
1/2 teaspoon salt
1/4 teaspoon freshly ground pepper
1 bag (12 ounces) round tortilla chips
1 cup sour cream
2 to 4 ounces salmon roe, or whitefish caviar

☐ In medium bowl mash avocado until chunky. Add onion, lime juice, jalapeño pepper, salt and black pepper. Blend well.
☐ To assemble, spoon 1/2 tablespoon guacamole onto each of 48 tortilla chips. Top with a teaspoon of sour cream and garnish with about 1/2 teaspoon caviar. Makes 4 dozen. (*Note:* Guacamole is best fresh, but you can make it several hours ahead. Cover, with plastic wrap placed directly on the surface of guacamole, and refrigerate.)

BARBACOA OF LAMB

1 whole leg of lamb or 2 shank halves, well trimmed
5 large ancho chilies
1 13-ounce can whole tomatillos (Spanish green tomatoes)
2 medium onions, quartered
3 large garlic cloves, crushed
2 teaspoons cumin
1-1/2 teaspoons salt
Fresh tomato salsa *(recipe follows)*

☐ With a knife, prick meat deeply all over at 2-inch intervals. Place in heavy nonaluminum Dutch oven.
☐ Lightly toast ancho chilies on dry griddle or over gas flame, 30 seconds per side, to soften. Remove stem, seeds and ribs. Put in bowl and cover with boiling water, soak 15 minutes, and then drain.
☐ Puree ancho chilies, tomatillos, onions, garlic, cumin and salt in food processor or blender.
☐ Lift lamb and smear some tomatillo puree over bottom. Pour remainder over lamb to cover meat entirely. Cover and refrigerate 2 to 3 days.
☐ Roast lamb, covered, in preheated 300° oven 1 hour. Reduce to 275° and roast 1 hour. Turn off oven and leave covered at least 1 hour, or up to 2 hours, before serving.
☐ To serve, slice the meat from bone thickly and cut or pull with a fork into thick shreds. Wrap with warm flour tortillas and garnish with fresh tomato salsa. Serves 12 to 16.

FRESH TOMATO SALSA

3 large ripe tomatoes, finely diced
1 medium red onion, finely diced
1 tablespoon olive oil
1 tablespoon fresh lime or lemon juice
1/2 teaspoon salt
Pinch sugar
2 to 4 teaspoons *sambal oolek* (Indonesian red pepper paste) or *harissa* (Moroccan red pepper paste), or substitute minced fresh serrano or jalapeño peppers
1/4 cup chopped fresh coriander leaves

☐ In bowl, combine tomatoes, onion, olive oil, lime juice, salt and sugar. Stir in hot sauce to taste. Refrigerate, covered, up to 1 day. Just before serving, stir in coriander. Makes about 2-1/2 cups.

CHICKEN-CHEESE TORTILLA CASSEROLE

3 whole chicken breasts, about 3 pounds
1-1/2 teaspoons salt
1/2 teaspoon freshly ground black pepper
36 6-inch corn tortillas
About 1/2 cup vegetable oil
3/4 pound Monterey Jack cheese, grated
1/2 pound sharp white cheddar cheese, grated
3 13-ounce cans tomatillos
1 10-1/4-ounce jar whole pickled jalapeño peppers, drained, with tops trimmed off
4 large garlic cloves, crushed
3 medium onions, cut into eighths
4-1/2 cups sour cream
2 cups milk
Sliced black olives, for garnish

☐ Place chicken breasts in large saucepan or flameproof casserole and add water to cover chicken by 1 inch. Add 1/2 teaspoon salt. Bring to a simmer over medium-high heat; reduce heat and barely simmer 30 minutes, until chicken is white throughout but still moist. Cool in liquid 30 minutes. Remove chicken and cool completely; reserve liquid for stock if desired. (Chicken can be poached a day ahead.)
☐ Remove and discard skin and pull chicken off bone. Shred or chop very coarsely. Toss with remaining 1 teaspoon salt and black pepper.
☐ Lightly brush each tortilla with oil and cook in a skillet over medium heat, 15 to 20 seconds on each side, until softened. Stack and set aside.
☐ In food processor combine tomatillos, pickled jalapeños and garlic; puree until smooth. Add onions and pulse 10 times or until onions are chopped. Scrape sauce into medium bowl.
☐ Put sour cream into clean processor bowl. With machine on, add milk through feed tube, and blend until smooth.
☐ Spread a thin film of green sauce over bottom of two 9-by-12-inch baking dishes. Cover with a layer of tortillas. Scatter half the chicken over tortillas. Drizzle with about 1/3 of green sauce. Sprinkle with half the cheese and spoon about 1/3 of cream sauce over that. Repeat with another layer of tortillas, remaining chicken, 1/2 the remaining green sauce and cheese and 1/2 the remaining cream sauce. Top with remaining tortillas. Spread remaining green and cream sauces on top and sprinkle with remaining cheese. Garnish with olives.
☐ Bake in preheated 350° oven, uncovered, 30 to 40 minutes, or until cheese is melted. Serves 16 to 20. (*Note:* This dish can be assembled up to a day ahead.)

CORN, RICE AND BEAN SALAD

2 cups uncooked white rice
2 16-ounce cans pink kidney beans, rinsed and drained
3 cups cooked fresh or thawed frozen corn kernels
1 bunch scallions, chopped (about 3/4 cup)
2/3 cup vegetable oil
1/4 cup fresh lime juice
2 tablespoons cider vinegar
2 tablespoons light brown sugar
4 pickled jalapeño peppers, stemmed, seeded and quartered
2 teaspoons chili powder
1 teaspoon cumin
1 teaspoon salt

☐ Cook rice according to package directions. (Rice can be made ahead.)
☐ In large bowl, combine rice, beans, corn and scallions; toss lightly to mix.
☐ In food processor, combine remaining ingredients; process till peppers are finely minced.

(Continued on page 96)

PARTIES FOR A CROWD

Continued from page 95

☐ Toss dressing with salad. Let stand at room temperature up to 4 hours, or cover and refrigerate up to 24 hours. Serve at room temperature. Serves 16.

CARROT AND JICAMA SALAD

- 2 pounds jicama, peeled and julienned
- 2 pounds carrots, peeled and julienned
- 2 tablespoons fresh lime juice
- 1/2 cup vegetable oil
- 1/2 teaspoon salt
- 2 pinches cayenne pepper
- 2/3 cup chopped fresh coriander leaves

☐ Rinse jicama in bowl of cold water, changing water until liquid runs clear. Soak carrots and jicama in bowl of ice water at least 30 minutes, or overnight; drain well.

☐ Shortly before serving, place vegetables in serving bowl. Toss with lime juice, oil, salt, cayenne and all but 2 tablespoons coriander. Sprinkle remaining coriander on top. Serves 16 to 20.

TOASTED COCONUT FLAN

- 1-1/2 cups sugar
- 1 quart milk
- 2 cups heavy cream
- 8 whole eggs
- 4 egg yolks
- 1 7-ounce package shredded coconut, toasted
- 1 tablespoon vanilla
- 2 orange slices, to garnish (optional)

☐ In small heavy saucepan, cook 1 cup sugar with 3 tablespoons water over medium heat 6 to 8 minutes, or until deep golden. Immediately remove from heat and pour half the syrup into each of two 10-inch-deep glass pie plates. Swirl to coat plates evenly.

☐ In a saucepan heat milk and cream together until hot. In large bowl, whisk eggs and egg yolks until blended; beat in remaining 1/2 cup sugar. Gradually, in a slow stream, beat hot milk and cream into eggs. Reserve 1/2 cup toasted coconut for garnish. Mix remaining coconut and vanilla into custard.

☐ Divide custard between 2 pie plates. Set in larger pan with enough hot water to reach halfway up sides and bake in preheated 325° oven 1 hour, or until set. Remove flans from water bath and cool. Cover and chill. (Make up to 2 days in advance.)

☐ To serve, unmold flans onto 2 platters. Garnish with reserved coconut and orange slices, if desired. Serves 16 to 20.

CHOCOLATE-PECAN TURTLE SQUARES

- 2 cups all-purpose flour
- 1-1/2 cups dark brown sugar
- 1 tablespoons unsalted butter
- 1-1/2 cups pecan halves
- 1-1/2 cups chocolate chips

☐ In food processor, process flour, 1 cup brown sugar and 1 tablespoons butter until sandy. Pat dough firmly into ungreased 13-by-9-inch baking pan. Sprinkle pecans over dough.

☐ In heavy saucepan, combine remaining butter and brown sugar. Bring to boil over medium heat, stirring to dissolve sugar. Boil caramel 30 seconds, stirring constantly.

Pour over nuts. Bake in preheated 350° oven minutes. Remove from oven and immediately chocolate chips evenly over top. Melt spread lightly, leaving some chips before cutting into 1-inch squares.

TRAVEL

Continued from page 34

architecture that have been preserved: the log cabins of the early settlement, the mining community's buildings of false-front and balloon-frame construction, and the grander houses built from 1890 to around 1910. Along Main Street fanciful gingerbread houses, tiny cottages and more imposing brick structures have been turned into colorful restaurants, shops and bed-and-breakfast inns. Three blocks from Main Street, Father Dyer United Methodist Church, in Carpenter Gothic style, is a tribute to the itinerant preacher who snowshoed hundreds of miles through mountain mining camps in the late-19th century.

Telluride, Colo.

"Ten blocks long and five blocks wide on this train to hell you ride," the railroad conductors chanted as miners rode the mountain track into this town that got its name from the unusual local ore, a mixture of gold, silver and tellurium. Set in a boxed canyon, Telluride evokes a steep-peaked Swiss mountain village. There has been skiing here since the 1930s, but a ski area wasn't officially opened until 1972.

If you missed Aspen before the boom, Telluride offers the chance to discover a special place before it becomes overly popular. The town acquired status as a National Historic District in 1964.

Butch Cassidy robbed his first bank here in 1889. It burned two years later to be replaced by the Mahr Building, which was built with a metal facade in the Victorian style of many of the town's historic buildings. In the mining days mine company owners and managers lived on the north side of Colorado Avenue (the town's main street) in frame and brick houses. Across the street was the "sporting district" of legendary gambling and drinking saloons.

Historic plaques introduce the walker to Popcorn Alley, the old red light district, where the Silver Bell saloon was restored three years ago, as were three small Victorian "cribs" a year before that—all that remain of what once was a streetful of similar turn-of-the-century buildings. The Goldsworthy House on Pine Street is one of Telluride's oldest houses and is still in its original condition. The New Sheridan Hotel on Colorado Avenue was actually built in 1895, but it was restored to its former Victorian elegance in the 1970s. The Dahl Haus, perhaps the oldest commercial business of any in Telluride, and the Johnstone Inn have both been taking in guests since they served as miners' boarding houses.

Park City, Utah

In 1872, after George and Rhoda Snyder migrated to the little mining camp in Parley's Canyon, Mr. Snyder christened the village Park City because it was as "pretty as a park." Nowadays, ski chairs from the Town Lift soar just above the roofs of Victorian houses. Although much of Main Street has earned a spot on the National Register of Historic Districts, Park City lacks the "prettied-up" look of some of the more-sophisticated Western resorts. Century-old buildings from the town's silver-mining heyday brush shoulders with contemporary wood and glass structures.

Avid skiers may want to follow the Pay Day run, the longest stretch of night skiing in the Rockies, but a more leisurely evening can be spent at the Egyptian Theatre. One of only two Egyptian Revival buildings in Utah, the theater was built in 1926 as a silent movie house. It opened on Christmas Eve that year and dazzled Parkites with Zane Grey's "Man of the Forest." Hieroglyphics decorated tall pillars and arches, and the theater was filled with replicas of Egyptian artifacts. In 1981 the Egyptian motif was restored, and the theater is now a local performing arts center.

Red and gold trolley cars carry pedestrians and skiers up and down the steep streets, but for those who would prefer to walk through the historic area, the Visitors Bureau at 528 Main St. will provide a walking tour brochure. Listed on the National Register of Historic Places is the old Blue Church, built in 1897 and now remodeled as a lodge. Other historic places to stay in include The Imperial Hotel, which was an emergency hospital (and rumored to be a bordello) before it became an inn in 1904; the 1893 Old Miners' Lodge; and the Washington School Inn, which is also on the National Register.

Woodstock, Vt.

Fifty-four years ago a group of ski buffs assembled on a hill just outside of Woodstock, attached a 1,800-foot tow rope to a Model-T engine, and the first ski tow in the United States was born. More than a simple ski village, however, Woodstock typifies the kind of Vermont town that most people dream of finding. Three of four original Paul Revere bells (one became cracked and was retired) ring out a welcome to this rural valley town with a cluster of beautiful old houses around a central green and a covered bridge just a snowball's throw away.

The handsome Colonial-style Woodstock Inn & Resort was built in 1969 to replace the old structure, once a vacation

center for Montreal and Boston society. A 10-foot fireplace graces the lobby, and patchwork quilts warm the beds.

If you can persuade Don Wheeler of the Woodstock Historical Society and The Woodstock Area Chamber of Commerce [(802) 457-2450] to take you on a winter walking tour, you will appreciate Woodstock's exquisite architecture all the more. On a stroll around the green you will see the General Mower House, a red-brick mansion dating from 1823 that has often been cited as one of the finest Federal houses in the East, along with other Federal, Georgian Colonial and Greek Revival houses coexisting in harmony with the Romanesque library and other later buildings. Elm Street, just off the green, is also lined with many houses of architectural interest, including one that serves as the headquarters of the historical society.

North Conway, N. H.

In the 1930s wealthy local patron Harvey Gibson brought in master Austrian ski instructor Hannes Schneider to run the ski school in this sleepy little town at the foot of Mount Cranmore. Bands of enthusiastic young people would step off the Eastern Slope train and head for the inn of the same name. Today the gaily painted red and gold station with its Russian-looking cupolas appears on the National Register of Historic Places, and the only train is a steam one used for scenic summer trips. But the inn—also on the Register—recently underwent a multi-million-dollar facelift, and with its high-pillared portico still dominates Main Street.

Main Street offers the same charm it did when I first snapped on skis on Mount Cranmore more than 20 years ago. Opposite the depot is a white-steepled Baptist church. Just down the street in the 100-year-old yellow-brick Gibson Block is a village confectionery, where children still stand on tiptoe to peer at old dolls and candies through the bay window.

Both in town and at the edge of the village, 18th- and 19th-century houses now serve as stylish bed-and-breakfast lodgings. The New England Inn opened its doors as a stage stop in 1809 and Clyde, the resident ghost, is said to appear in the charming Old Meeting House opposite the inn and now used as an annex.

Bethel, Maine

Pretty as a picture postcard? Hallmark thought so and in 1981 chose one of the fine buildings in the Broad Street Historic District of Bethel as the setting for a Christmas card commercial. The charm of Bethel lies in the fact that it is a real working village—not just a tourist community—with thriving lumber and wood-related industries.

This town of fine 19th-century buildings laid out around a common shuns fast food restaurants (the nearest is 22 miles away). Families gather together at R.F.D. #1 (Real Friendly Dining) on Main Street, where breakfast is served all day long.

Over the years many historic houses have been bought by The Bethel Inn, and today the inn spreads over so much of Bethel that it seems almost a village in itself. The inn offers a walking tour brochure to help visitors enjoy its own and other buildings, among them the Federal-style house of Dr. Moses Mason, now the museum of The Bethel Historical Society; the Major Gideon Hastings House, a typical Greek Revival clapboard "castle"; and the former Dr. John G. Gehring Clinic, exemplifying Queen Anne style.

The oldest lodging place in a town full of historic inns is the Sudbury Inn, which traces its roots to 1873. It was named to commemorate a brief period during the late 1700s when Bethel existed as the town of Sudbury, Canada.■

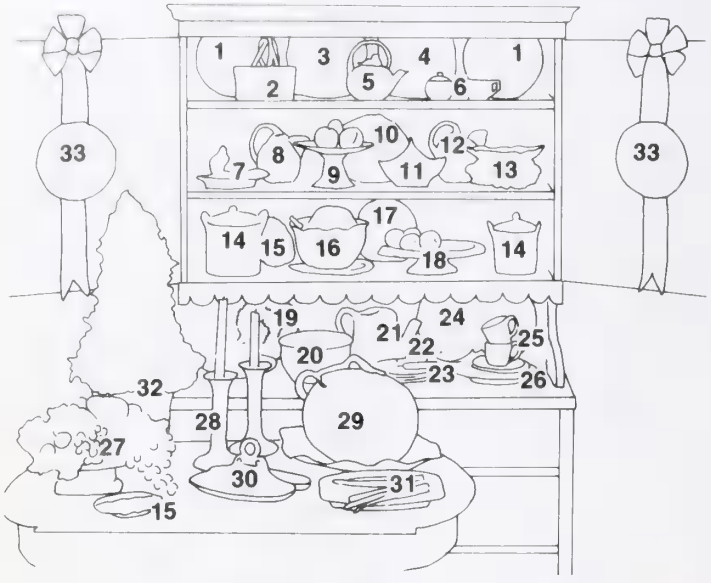
Hazel Carr lives in New York and writes frequently about travel.



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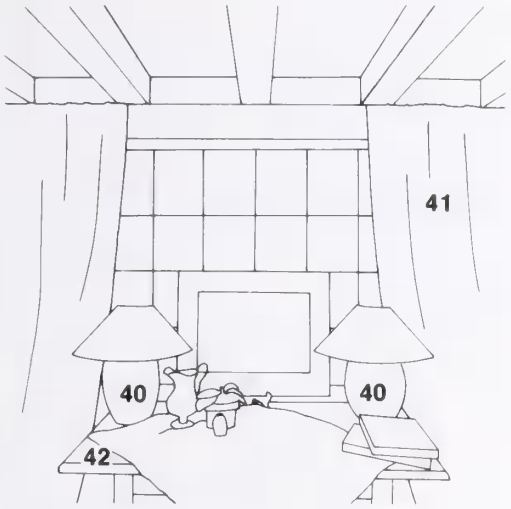
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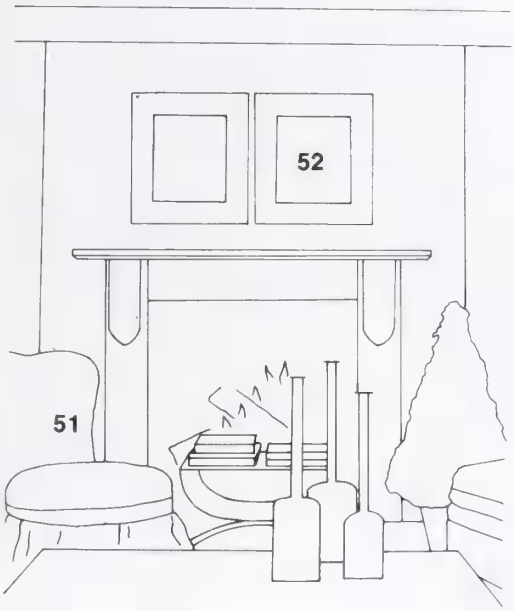
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Living room detail, page 54 (above)

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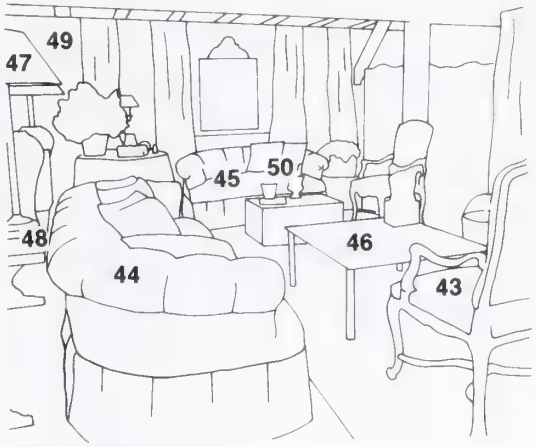


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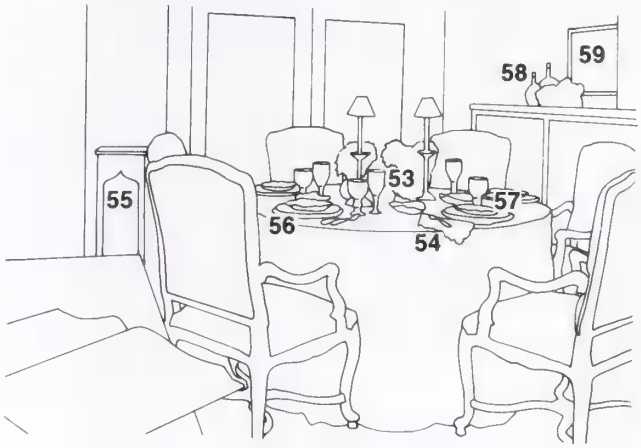
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Dining area, pages 56 and 57 (above)

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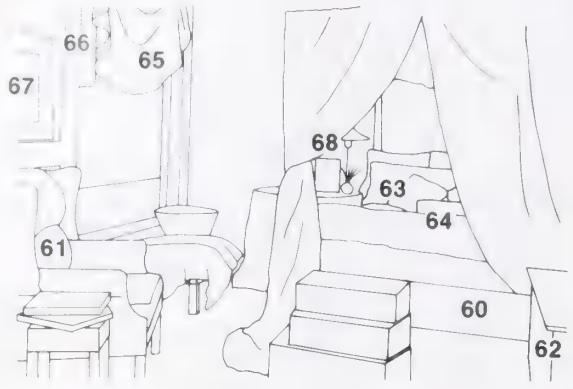
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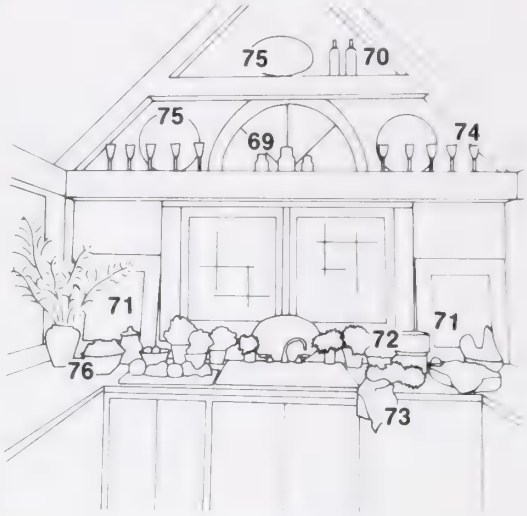
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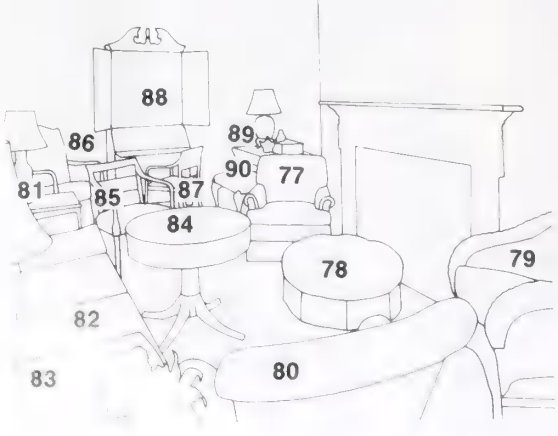
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Kitchen, page 59
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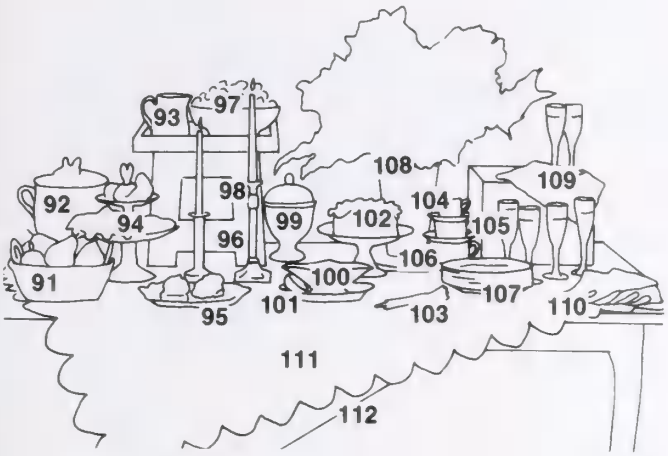
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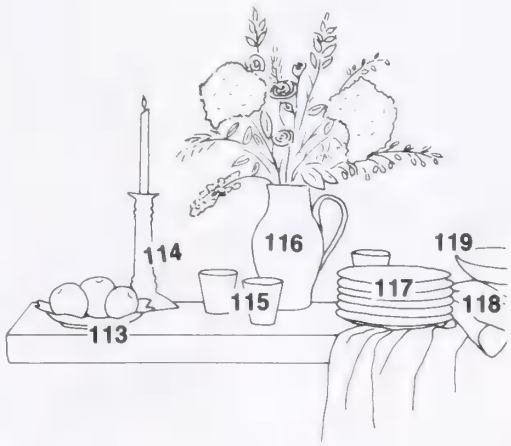


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100. *Gravy boat, Hutschenreuther*..... *60.00*
101. *Ladle, Hutschenreuther*..... *36.00*
102. *China compote, Royal Worcester* *45.00*
103. *Cake server, dessert forks, Reed & Barton* .. *(prices vary)*
104. *Espresso cup, saucer, Porcelaine du Site Corot* *35.00*
105. *Tea cup and saucer, Porcelaine du Site Corot* . *43.00*
106. *Coffee cup and saucer, Porcelaine du Site Corot* *$56.00*
107. *Fruit plates, Porcelaine du Site Corot (set of six)* *142.00*
108. *Vase, Saint-Louis* *495.00*
109. *Champagne flutes, Saint-Louis (per pair)* *130.00*
110. *Napkins, Barneys New York (each)* *14.00*
111. *Lace-edged tablecloth, Barneys New York* *110.00*
112. *Blue tablecloth, Barneys New York*..... *92.00*
113. *Leaf plate, Jay Willfred*..... *12.50*
114. *Candlestick, Jay Willfred (per pair)* *35.00*
115. *Tumblers, Angela Cummings for Arita (each)*. *30.00*
116. *Pitcher, Barneys New York* *110.00*
117. *Oyster plates, Barneys New York (each)* *8.00*
118. *Napkin, Barneys New York* *11.50*
119. *Compote, Thaxton & Co.*..... *110.00*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

HB MARKETPLACE

●*Page 14:* **Cabbage-leaf dish,** #131; **cabbage plate,** #103; **cabbage jam pot,** #140; **blue platter,** #800312; **compote,** #900304—Porta (M), 225 Fifth Ave., Suite 116, New York 10010. **Basket,** #203208, 8-1/2 by 6 by 7-3/4 inches—The Haldon Group (M), 3245 W. Story Rd., PO Box 165306, Irving, TX 75038; (800) 228-4438.

●*Pages 14 and 15:* **Grapes plates,** #S4124, 8-3/4 inches in diameter; **berry plate,** #S4128, 9-3/4 inches in diameter; **berry plate,** #S4127, 9-3/4 inches in diameter; **plum-blossom plate,** #534130; **plum-blossom dish,** #54129; **plum-blossom double dish,** #54131; **lemon compote,** #S4126, 13-1/2 by 11-1/4 by 3-1/4 inches high; **melon tureen and stand,** #56546; **aqua shell dish,** #S4123, 7-3/4 by 10-1/4 inches—Mottahedeh & Co., Inc. (T), 225 Fifth Ave., New York 10010. **Ribbon & Bow luncheon plate,** #206029, 10 inches in diameter; **Blanc basket,** #205110, 8 by 5 by 8 inches high; **bluebird teapot,** #206033, 4-cup size, 8 by 5-1/2 by 7-1/2 inches high; **bluebird cream and sugar,** #206034, 6-ounce size; **lemon pitcher,** #162612, 7-1/2 by 5-1/4 by 7-1/2 inches, 42-ounce capacity; **majolica Verde round compote,** #205004, 10-inch diameter, 5-1/2 inches high; **Verde berry basket,** #205011, 9 by 5 by 6 inches; **strawberry pitcher,** #162618, 50-ounce capacity, 8 by 5-1/2 by 8 inches; **rabbit compote,** #207283, 10 by 7 by 4-3/4 inches; **Verde canister,** #205000; **Pond lily serving bowl,** #204101, 9 inches deep, 5 inches high; **ivy-lattice watering can,** #203207, 12 by 5 by 7-1/8 inches; **salad fork,** #206010, 7-3/8 inches long; **pastry server,** #206008, 9 inches long; **Verde cups and saucers,** #205008, 6-1/2 inches deep, 7-ounce capacity; **Verde dinner plates,** #205005, 10-1/2 inches deep; **Verde footed compote,** #205019, 12-5/8 by 8-7/8 by 4 inches; **Verde candlesticks,** #205023, 5-inch diameter, 8-1/2 inches high; **White Rabbit canape plates,** #207326, 5-3/4 inches in diameter; **asparagus server-tray,** #205028, 11-1/4 by 9 inches, drainer is 9 by 5-3/4 inches; **Ivy cachepot,** #203201, 9 inches deep, 7-1/2 inches high—The Haldon Group (M), 3245 W. Story Rd., PO Box 165306, Irving, TX 75016-5306. **Leaf plates,** #228/57, 9 inches—Neuwirth Co. (T), 225 Fifth Ave., New York 10010. **Cabbage tureen and stand,** 1-1/2-quart size, $[illegible]50; 3-quart size, $69.50—R. & R. Robinson Inc (R), 1290 Third Ave. South, Naples, FL 33940. **Fruit plates,** #86-88161—Williams-Sonoma (R), PO Box 7456, San Francisco, CA 94120-7456. **Furniture**—Evergreen Antiques (R,T), 120 Spring St., New York 10012.

HB TODAY

●*Page 23—Events:* The Washington Antiques Show: "Flowers in the Decorative Arts"; The Shoreham Hotel, 2500 Calvert St. N.W., Washington, DC 20008. *Catalog Finds:* Frank Lloyd Wright windows—The Frank Lloyd Wright Home and Studio Foundation (R,MO), 951 Chicago Ave., Oak Park, IL 60302; catalog, free. Glorafilia, 533 Kings Croft, Cherry Hill, NJ 08034; catalog, $3. Hmong Folk Art Center, Calhoun Square, 3001 Hennepin Ave. South, Minneapolis, MN 55408; catalog, $2. *Books du Jour:* Pine shelf, 15 inches long, comes with six glass spice jars; add $5 for postage—Conran's (R,MO), The Plaza at King of Prussia, 160 N. Gulph Rd., King of Prussia, PA 19406.

●*Page 24—Sachet Cachet:* Ralph Lauren's potpourri collection is available at major department stores. For stores near you, write: The Ralph Lauren Home Collection, 1185 Avenue of the Americas, New York 10036. *Playing House:* Fun Furniture is available at Lewis of London (R), 8657 Villa La Jolla Dr., La Jolla, CA 92037; Lewis of London (R), 1849 Second St., Highland Park, IL 60035; Traditions (R), 5522 Connecticut Ave., N.W. Washington, DC 20008; Juvenile Lifestyles (R), 680 Eighth St., San Francisco, CA 94103.

●*Page 30—Passion Flowers:* **J. Barry Ferguson,** PO Box 176, Oyster Bay, New York 11771. **Winter Antiques Show,** Seventh Regiment Armory, Park Avenue and 67 Street, New York 10021; Friday, Jan. 22 through Sunday, Jan. 31, 1988. *Fit for Winter:* The Equinox, Manchester Village, Vermont 05254; (802) 362-4700. *Art to Sit Upon:* Look for Susan Seaberry's painted furniture (pillows, $180; upholstered furniture, more) at Kipp Collection (T), 90[illegible] Melrose Ave., West

(continued on page 103)

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GARDEN GUIDE

JANUARY

A test order will tell you more than a catalog's pretty photos



By KEN DRUSE

It's time for the spring catalogs again—and time for me to share some thoughts and caveats. From the hundreds of mail order sources, there are thousands of available plant varieties—more than your local nursery can offer. But it isn't possible to judge the quality of a catalog by its cover. You'll have to try it out or canvass your friends for their favorite sources.

Lavish color catalogs delight the eye and titillate the imagination; but remember, plants shown in color pictures are photographed at their peak, having been grown in ideal conditions. And along with coloring their pages, many nurseries stretch reality—claiming, for example, that a plant can tolerate shade when it actually needs six hours of sun. Even more common is the exaggeration of the blooming season. "Flowers from spring to fall" too often turns out to be two weeks in July. Some catalogs also push the temperature limits. Wayside Gardens, for example, claims that Lady Banks Rose can grow in USDA Zone 6, a fact that I can hardly believe. I'll find out this spring—I fell for it.

Wayside Gardens is an old company that was bought about a decade ago by Park Seed Co., a very fine company located in South Carolina. Today, Wayside is basically a giant refrigerator. Subcontractors grow the stock and ship it to South Carolina for storage until planting time.

Over the years I have received complaints about the plants that Wayside ships, although they do replace any unsatisfactory product. I think the people at Park Seed noted this, for in the last few years there has been a noticeable improvement. The plants I received in 1987 were healthy and substantial—though a bit expensive. But the variety that Wayside offers is unequaled. Plus Wayside's catalog is fantastic and worth ordering just to stay on the mailing list. (I cut up old copies to try out plantings on paper.)

Another company with a great catalog is White Flower Farm. Amos Pettingill, the fictional author, presents great gardening information, general and specific. A catalog subscription is $5 a year, but it's sent free with an order. White Flower's plants are good, if pricey, but one year I received freesia corms that bloomed in a different color from what I had ordered.

Thompson & Morgan is a British company with incredible pictures of plants that are available only in seed form. I've heard complaints that Thompson & Morgan doesn't always fill orders correctly and is sometimes out of ordered packets. But send for a catalog and place a test order; the catalog is an excellent guide to identifying unusual plants.

Rules I always obey: Never buy from a company that presents a contest on the cover of its catalog, makes an offer that sounds too good to be true or fails to list Latin names for plants. Henry Field Seed & Nursery Co. eliminated a lot of Latin names from the most recent catalog, so that company is off my list.

You can often do very well with companies that do not publish catalogs but provide lists of the plants they grow—often with no common name or description. I ordered from Hauser's Superior View Farm last spring and received plants that were as well grown as the big guys'—some for as little as 50 cents apiece.

One of my favorite sources is Bluestone Perennials. They sell "baby" plants—*you* put in the time raising the small plant they send. But it's worth the investment. Many perennials actually do better transplanted younger, and in no time they're blooming as well as their more expensive elders.

A final note about catalog buying: As the motto goes, "Burpee seeds grow!" ■

HARRY BATES

FOR MORE DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

Continued from page 101

Hollywood, CA 90069; Lawrence-Green (T), The Galleria Design Center, 101 Kansas St., Suite 272, San Francisco, CA 94103; Roz Mallin Chicago (T), 1253 Merchandise Mart, Chicago, IL 60654; Roz Mallin Troy, 1700 Stutz Dr., #38, Troy, MI 48404; John Edward Hughes (T), 1025 N. Stemmons, #200, Dallas, TX 75207; 1801 Wynkoop, #600, Denver, CO 80208; La Maison au Soleil (T), 317 Peruvian, Palm Beach, FL 33480.

LIVING WITH COLLECTIONS

●*Page 42—Bottom left:* **Papier-mâché and wooden pears,** found in Venice, Italy, from pear collection by Tom and Linda McCavera; **photos of pears,** framed, by Tom McCavera. **Antique pine table**—Pine Country Antiques (R), 42 E. 12 St., New York 10011. **Ceramic Bosc, blush and green pears** by Barbara Eigen double as dessert servers—Lee Bailey at Saks Fifth Avenue (R), 611 Fifth Ave., New York 10022; Gumps (R), San Francisco, CA; Beverly Hills, CA; Houston, TX; Dallas, TX. **Marquetry frames,** handcrafted in France, 5 by 7 inches, $50; 8 by 10 inches, $67.50—Jenny B. Goode (R,MO), 1194 Lexington Ave., New York 10021. **One-of-a-kind antique pear prints in bird's-eye maple frames,** framed in England, $42 to $160—R. J. Schnoor, Inc. (M), 225 Fifth Ave., New York 10010; call or write for more information.

●*Page 43:* **Rectangular decorative plaque** depicting a brazier enflambeau flanked by scrolling flower forms, c. 1805, France, wood, gessoed, painted and gilded, 32 by 24 inches tall; **framed print depicting male sculptural bust,** c. 1850, England; **iron drapery hanger in form of gessoed, painted, gilded swan,** c. 1810, Italian Empire; **arched framed print of antique statues,** contemporary, Spain; **Biedermeier mirror,** #85034, c. 1870, Denmark, one-of-a-kind, 48 by 27-1/2 inches wide; **brass-framed Lord Hamilton Collection print,** c. 1850, England, one of several; **black Bakelite urn lamp with white silk shade,** #9328, contemporary, Spain, 32 inches tall; **black Bakelite urn planter,** two available, 11 inches high; **Biedermeier long case clock,** #85036, English clockface and works, German case, c. 1830, 92 inches tall; **black Bakelite Doric column,** contemporary, Spain, 17 inches and 23 inches tall; **Biedermeier-style shelf clock,** #8178, contemporary, Spain, battery-operated, 15 inches high; **black Bakelite sphinx on rectangular Lucite plinth,** #8845-1, contemporary, Spain; **Biedermeier serving table,** #67103, with three lozenge-shaped drawers across frieze, shaped gallery and volute legs connecting low shelf above ebonized paw feet, England, c. 1860, 71 by 25 by 32-1/2 inches high; **assorted white porcelain columnar candlesticks,** in Ionic, Corinthian and composite styles, mid-19th c., England, 10-1/2 to 12-1/2 inches tall; **Biedermeier side chairs,** two from a set of four, birch, inlaid with walnut, ebony and brass, c. 1820, England; **Biedermeier oval table,** #67100, veneered in birchwood burl with four drawers along frieze, supported by ebonized urn-shaped pedestal above veneered, shaped plinth resting on ebonized scrolled feet; composition-marble lions on molded plinth, contemporary, Spain; **Biedermeier settee,** #4-86, birch veneer and ebony trim with muslin cover, c. 1820, Sweden, 70 inches long; **marble lion,** contemporary, Spain; **Portuguese needlepoint rug,** #29866, contemporary, available upon order, 9 by 12 feet—Macy's Herald Square (R,MO), 151 W. 34 St., New York 10001.

VIVA VICTORIAN

Designer: Georgina Fairholme, 185 E. 85 St., New York 10028.

●*Pages 48 and 49:* **Althea chintz, #879000, on Helena love seat, on Victoria chairs and for curtains,** 100 percent glazed cotton, 51 inches wide; **Alice, #859161, on Alice chairs** at each side of window, 100 percent cotton, 53 inches wide; **Selkirk fringe, #T851033, on Alice chairs; Olivia cord, #T851511, braid on Helena love seat; Carlton, #851856, tassels and rosettes on Helena love seat; Chelsea Stripe fabric, #834520, on Albert Pouffe ottoman,** 52 inches wide, 62 percent flax, 38 percent cotton; **Hanover tassles, #T861174, Hanover rosettes, #T861184, trim on ottoman; plaid silk, #505812, table skirt fabric,** 50 inches wide, 100 percent silk, pink; **Mimi, #863040, lace curtains,** 100 percent cotton, 55 inches wide—Lee Jofa (T), 979 Third Ave., New York 10022. **Needlepoint rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10021. **Candlesticks, blue opaline luster with gilt decoration,** c. 1870; **19th-c. red-lacquer side table; Regency papier-mâché hexagonal tray-table** with stylized butterfly border, c. 1820; **pair of Victorian dogs,** c. 1870; **antique needlepoint pillows**—Kentshire Galleries (T,R), 37 E. 12 St., New York 10003. **Papier-mâché chair and mirror**—Trevor Potts (R,T), 1011 Lexington Ave., New York 10021. **Silk and mohair throw**—Jane Wilner at Barneys New York (R), 17th Street and Seventh Avenue, New York 10011.

●*Pages 50 and 51:* **Rosebank, #P789004, hand-printed wallpaper,** 24 inches wide; **Ritz, #823020, lace curtains,** 100 percent cotton, 59 inches wide; crystal fringe on curtains available later this year; **Grafton weave, #865027, on Alice chair,** 100 percent viscose, 54 inches wide; **Trivoli, #851483, trim on Alice chair,** 100 percent viscose; **Vienne damask, #845031, on Louisa chaise,** 100 percent cotton, 54 inches wide; **chair cord, #T851350, white braid on Louisa chaise,** 100 percent viscose—Lee Jofa (T), 979 Third Ave., New York 10022. **Victorian brass and iron bed,** c. 1870; **Irish oval mirrors with Cobochon beads,** c. 1820; **Victorian down-filled child's slipper chair,** c. 1850; **antique needlepoint pillow**—Kentshire Galleries (T,R), 37 E. 12 St., New York 10003. **Chest of drawers with marble top**—Yale R. Burge Antiques, Inc. (T), 305 E. 63 St., New York 10021. **Aubusson runner**—Charlotte Moss & Co., Ltd. (R,T), 131 E. 70 St., New York 10021. **Allied Fibers Anso V Worry-Free Carpet**—Gulistan, Highway 5, Aberdeen, NC 28315; stain resistant, 5-year guarantee. **Botanical with marbleized frame**—J. Pocker & Son (R,T), 960 Lexington Ave., New York 10021. **Keeco dust ruffle,**

(Continued on page 104)



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PRODUCT INFORMATION

Continued from page 103

sheets and standard pillow shams, Cana pink (set); Marseilles Nevada spread; **Lady lace square pillows,** two; **pink mohair throw**—Jane Wilner at Barneys New York (R), 17 Street and Seventh Avenue, New York 10011. **Antique quilt**—J. Garvin Mecking Inc. (T), 72 E. 11 St., New York 10003.

●*Pages 52 and 53:* **Walpole print, #869030, on Leopold love seat,** 100 percent glazed cotton, 52 inches wide; **Venetian plaid silk, #854532, balloon shades,** also on Edward chair, 100 percent silk, 51 inches wide; **trim, #T857367, on Edward chair; Nash striped print, #839453, fabric on walls,** 100 percent cotton, 53 inches wide; **Charmaine, #839413, curtain fabric,** 100 percent cotton, 53 inches wide—Lee Jofa (T), 979 Third Ave., New York 10022. **Oval red papier-mâché tray mounted on table,** c. 1850; **papier-mâché game trays;** Victorian carved-walnut bench covered in needlepoint, c. 1860; late-Regency *faux*-bamboo and marble-painted washstand, c. 1830; small brass doll bed—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Magazine rack and desk**—Yale R. Burge Antiques, Inc. (T), 305 E. 63 St., New York 10021. **Needlepoint rug, dhurrie rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10021. **Tin canisters,** pair—Trevor Potts (R,T), 1011 Lexington Ave., New York 10021. **Circus and balloon prints**—J. Pocker & Son (R), 960 Lexington Ave., New York 10021. **Victorian wicker settee**—Pamela Scurry's The Wicker Garden (R), 1318 Madison Ave., New York 10128. **Child's wicker chair, Victorian watercolors, set of six copperplate engravings of horsemen**—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Children's pillows, painted obelisks, picture frames, liquor box**—R. Brooke, Ltd. (R,T), 960 Lexington Ave., New York, 10021.

CATALOG CHIC

Designer: Carole Douglass Inc., 1185 Park Ave., New York 10028.

●*Page 54—Top:* **Verdigris-look lamps** by Robert Abbey, #N6650 2017T, china base with green painted finish, black parchment shade, 23 inches high; **ivory rayon/polyester curtains,** #W7150 4476T, 48 by 95 inches, many sizes and colors available (blue, seafoam-green, peach, rose); **Regency-style chair** with pickled-pine finish and solid-beech frame, #N6150 8433F, off-white viscose/rayon-covered seat, made in Italy, 24 by 22 by 42 inches high; **white writing desk** by Lane®, America Collection, #N6150-8538F, pine with white finish, 56 by 28 by 29 inches high—Spiegel (MO), PO Box 7623, Chicago, IL 60680-7623; (800) 345-4500. **Blue and white quilt**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Antique green wire basket, trompe l'oeil painting**—J. Garvin Mecking Inc. (T), 72 E. 11 St., New York 10003. **Pewter pitcher**—Pierre Deux (R), 381 Bleecker St., New York 10014. **Marbleized cardboard boxes,** $32 each—Bergdorf Goodman (R), 745 Fifth Ave., New York 10019.

●*Pages 54 and 55:* **Century sofa with two toss pillows,** #N6050 9135F, off-white Scotchgard-treated polyester, 89 by 38 by 29 inches high; **love seat,** #N6050 9136F, 66 by 38 by 29 inches high; **neoclassical cocktail table,** #N6150 8391F, from Lane®, with verdigris-like finish, 36 by 36 by 16 inches high (end table and sofa table also available); **Regency-style chairs,** #N6150 8433F, with solid-beech frame and pickled-pine finish, 24 by 22 by 42 inches high; **brass candlestick lamps,** #N6650 2018T, with off-white linen shades, verdigris finish, 33-1/2 inches high; **pine trestle table,** #N6050, 9342F, with lacquer finish, 31-1/2 by 29-1/2 by 70-1/2 inches long; **pine entertainment center,** #N6150 8495F (upper section holds up to 27-inch TV on pullout swivel tray; lower section has VCR tray and storage drawer for tapes), solid pine with pine veneer, scrubbed-pine finish, 42-1/2 by 22-1/2 by 76-1/2 inches high; **zebra-print cotton pillows,** #N7750 4224, 16 inches square, also in boa and sheena; **hand-crafted green goblets,** #N8150 1084, set of six; **18th-c.-style candelabra lamp,** #N6650 [illegible]T, with solid square base, enameled col- [illegible] candlestick arms, solid-brass shade with [illegible] 33 inches high; **long-necked clear-glass** [illegible]50 1147, set of three—Spiegel (MO), PO [illegible]icago, IL 60680-7623 (800) 345-4500. **Painted gold-leaf mirror, green majolica plate**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Eighteenth-c. three-paneled painted screen**—Pierre Deux (R), 369 Bleecker St., New York 10014. **Pewter pitcher**—Pierre Deux (R), 381 Bleecker St., New York 10014. **Topiary tree**—Totally Topiary (R), Box 191, Stockton, NJ 08559. **Antique Chinese painted trunk,** private collection of Carole Douglass.

●*Pages 56 and 57—Top left:* **Blue slipper chair,** #C6150 8506F (also in bone and seafoam-green), 23 by 26 by 32 inches high, seat 16 inches high; **horse prints by Casanova with gold metal leaf finish frames:** Prancing Cavallos, #N6650 4519T, Rearing Cavallos, #N6650 4520T; **neoclassical cocktail table with verdigrislike finish,** #N6150 8391F, 36 by 36 by 16 inches high, $399—Spiegel (MO), PO Box 7623, Chicago, IL 60680-7623; (800) 345-4500. **Wrought iron bench,** collection of Carole Douglass. *Main photo:* **Regency-style dining chairs,** with solid-beech frame and pickled-pine finish, #N6150 8433F, 24 by 22 by 42 inches high; **handcrafted green goblets,** #N8150 1178, round, 8-ounce size, V-shaped, #N8150 1084; **white Battenberg lace napkins,** #C8050 6759, 18 inches square, place mats, 14 by 20 inches (only napkins shown); **plant stand,** #N6150 8537T, from Lane®, with pine veneer or solid with Nordic white finish, 13 by 13 by 35 inches high; **dinner plates,** #N8050 8604, white, also mixed colors, 10 inches; **cabbage plates,** #N8050 8605, white, also mixed colors; **provincial green glass bottles,** #N8150 1165, 7-1/2 and 11-1/2 inches high; **Iambic column print framed in black enameled wood,** #N6650 4556T, 23 by 20 inches high, four styles—Spiegel (MO), PO Box 7623, Chicago, IL 60680-7623; (800) 345-4500. **Pewter candlesticks; tablecloth,** made from Le Couronnement De La Rosiere fabric, #1490-1, printed with 18th-c. copper cylinder, collection of Oberkampf (father of toile de Jouy), 100 percent cotton, rose, 39 inches wide, $42 per yard—Pierre Deux (R), 381 Bleecker St., New York 10014. **Crystal flower vases,** $15 each—Bridgehampton Florist (R), Box 1283, Main St., Bridgehampton, NY 11932. **Bleached-wood plate underliners,** $19.99 each—Woods & Poole (R), 120 North Sea Rd., Southampton, NY 11968. **Verdigris sundial** (man holding globe), **bust of Apollo**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Aspen wooden-handled flatware,** place setting, $25—Kitchen Classics (R), Main St., Bridgehampton, NY 11932.

●*Page 58:* **Queen-size pencil-post bed,** #A6050-1747F, includes removable canopy top, headboard, footboard and rails, also in twin and full sizes, solid pine with honey pine finish, 78 inches high, delivery, $85; **sisal rug; leather wing chair,** #N6050 9101F, with exposed cherry-stained legs, other colors, 34 by 33 by 41 inches high; **four-drawer pine chest,** #N6150 8511F, with brass-finished knobs, comes with lock and key, 33 by 18-1/2 by 28-7/8 inches high; **Christian Dior's Silver Cord bedding from Wamsutta:** Queen-size sheet ensemble, #A6950 5037T, flat sheet, fitted sheet, two pillowcases; **neck roll,** #N6950 5048T, 6 by 14 inches; **curtain** made from Battenberg lace round cloth, #B8050 7209, 72 inches; **runner,** #B8050 2059, 16 by 72 inches—Spiegel (MO), PO Box 7623, Chicago, IL 60680-7623; (800) 345-4500. **Three European square pillows, *faux*-tortoiseshell tray**—Cherchez (R), 864 Lexington Ave., New York 10021. **Green print comforter cover, quilt** used as tablecloth—J. Garvin Mecking Inc. (T), 72 E. 11 St., New York 10003. **Three suitcases**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Wooden picture frame**—Bergdorf Goodman (R), 745 Fifth Ave., New York 10019. **White Marseilles bedspread**—Pierre Deux (R), 870 Madison Ave., New York 10021.

●*Page 59:* **White terra-cotta plates,** microwave- and dishwasher-proof, also in peach, jade, blue, #C8050 1157T (oval), 20-1/2 inches, #C80501156T (round); **canisters,** #N7950 7413T, 2-quart flour, 1-1/2-quart sugar, 1-quart coffee, 3/4-quart tea; **handcrafted green glass goblets,** #N8150 1176, Madrid, 12-ounce size, set of six; **pink glass vinegar bottles,** #N8150 1147, each with a different pattern, 32-ounce size; **botanical prints:** "Staphylodendrea," #N6650 4569T *(on left)*, "Andora," #N6650 4568T *(on right)*, 26 by 30 inches high; **nesting boxes,** #N7750 4555, largest is 11 by 12 by 6 inches high; **dish towels,** #C7950 6590, set of six, also in yellow, red, brown, black; **white ceramic bowls,** #N7950 7184T, 16-ounce, 44-ounce and 84-ounce sizes—Spiegel (MO), PO Box 7623, Chicago, IL 60680-7623; (800) 345-4500.

REPRODUCTIONS TO COLLECT

●*Pages 60 and 61:* **Yellow upholstered chair,** 32-1/2 by 36 by 34 inches high, $1,232; **yellow upholstered round ottoman,** 32 by 32 by 14 inches high, $512; **tub chair,** 31 by 31-1/2 by 34 inches high, American Digest collection, $815; **tufted Victorian chair** *(foreground)*, 34 by 34 by 35 inches high, $1,028; **Chippendale lamp table,** 21 by 27 by 25 inches high, mahogany, $623; **sofa,** 84 by 36 by 33 inches high, $2,872; **Queen Anne drop-leaf table,** 17-3/4 by 28 by 25 inches high with leaves down, 35 by 28 by 25 inches high with leaves up, mahogany, $503; **James River pedestal table,** 30 by 27 inches high, $1,271; **Regency chair** *(by sofa)*, 23-1/2 by 23-1/2 by 34-1/2 inches high, $625; **Martha Washington chair,** 27 by 29 by 43-1/3 inches high, $900; **caneback Sheraton chair,** 22 by 20-1/2 by 32 inches high, $647; **open secretary,** 38 by 19 by 91 inches high, mahogany, Colonial Digest Collection, $3,839; **wicker writing table,** 42 by 24 by 30 inches high, American Digest Collection, $647; **Brandon bench** *(bottom left photo and at desk)*, 32 by 21 by 19 inches high, $774; all (unless otherwise indicated) from the James River Collection—Hickory Chair Company (M), PO Box 2147, Hickory, NC 28603.

SETTING THE PARTY SCENE

●*Pages 70 to 73:* **Annie Kelly's screens and art furniture, Manhattan crystal, hand-hammered stainless flatware** designed by Patino-Wolf—Wilder Place (R), 7975-1/2 Melrose Ave., Los Angeles, CA 90046. **Table** by Annie Kelly—Daryn Fond Interiors (R,T), 2105 Main St., Santa Monica, CA 90405.

●*Page 74—Top:* **Perles silver soup tureen with roses**—Pavillon Christofle (R), 680 Madison Ave., New York 10021. **Brass candle fittings and sliding tole shades**—R. Brooke, Ltd., 960 Lexington Ave., New York 10021; Charlotte Moss & Co., Ltd., 131 E. 70 St., New York 10021.

EMBRACING THE LANDSCAPE

Architects: R. M. Kliment and Frances Halsband Architects, 255 W. 26 St., New York 10001. *Project team:* R. M. Kliment, Frances Halsband, Alejandro Diez, Mark Wright, Tom Bader, Michael Nieminen, Catherine Spellman, Dohnna Collins. *Contractor:* Andrew A. Flake Inc., RFD 191 Main St., Vineyard Haven, MA 02568.

●*Pages 78 and 79:* Size of house: 3,140 square feet; size of lot: 4-1/2 acres. Structure: concrete block foundation, all wood framing. Exterior wall and roof: white cedar shingles. **Exterior and interior paints**—Benjamin Moore (M), Chestnut Ridge Rd., Montvale, NJ 07645. Fiberglass insulation. **Windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Doors**—Brosco (M), Brockway Smith Co., 146 Dascomb Rd., Andover, MA 01810; Morgan Products Ltd., 601 Oregon St., Oshkosh, WI 54903. Custom doors by contractor. Interior: Walls and ceilings, Gypsum wallboard; floors, oak. **Hardware**—Baldwin Hardware Mfg. (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603. Custom cabinetry by contractor.

●*Pages 80 and 81:* **Canton blue and white vase, mugs, plates; "Spring Reflections" oil painting** by Joe Reboli—Edgartown Art Gallery (R), S. Summer St., Edgartown, MA 02539. **Green lacquered basket, vine basket**—Adele Lewis Inc. (R), 137 W. 28 St., New York 10001. **Mid-19th-c. chessboard**—James II Galleries (R,T), 15 E. 57 St., New York 10022. **Checkerboard rug** in front hall, 4 by 6 feet; **Concord striped rugs** in living room, 6 by 9 feet—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Sea-green porcelain vase,** by Steven Freedman, 19 inches—Wallengren USA (R,T), 72 Thompson St., New York 10012. **Sofa fabric,** #5049-4, blue/green leaf, 100 percent glazed-cotton chintz, 55 inches wide—Rose Cumming Chintzes Ltd. (T), 232 E. 59 St., New York 10022.

●*Pages 82 and 83:* **Marie Amelie, #1504-2, chair fabric,** 100 percent glazed-cotton chintz, 53 inches wide, cream; **Viking window seat fabric,** #5010-4, 100 percent glazed-cotton chintz, 54 inches wide, blue; Bristol, 100 percent glazed chintz, #5D 54-8, 54 inches wide, blue—Rose Cumming Chintzes Ltd. (T), 232 E. 59 St., New York 10022. **Tea set**—D. Porthault & Co. (R), 18 E. 69 St., New York 10021. **Concord**

striped rug, 6 by 9 feet—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Patio furniture**—Van Klassens (MO), 4619B Central Avenue Rd., Knoxville, TN 37812.

PARTIES FOR A CROWD

●*Page 88:* **Rose-edged dessert plate, turquoise- and gold-rimmed dessert plate**—Bardith Ltd., 901 Madison Ave., New York 10021. **Glass serving platter**—Wolfman-Gold & Good Company, 484 Broome St., New York 10013.

ENTERTAINING: SPECIAL TABLES

●*Page 90—Top:* **Leaf-patterned plate, white candlestick,** #222-35—Jay Willfred (M), 19 E. 26 St., New York 10010. **Alabaster tumblers**—Angela Cummings for Arita (M), PO Box 6516, Anaheim, CA 92806. **White pitcher,** #13402-01183; **Longchamp oyster plates, pink linen napkin**—Barneys New York (R), 243 W. 17 St., New York 10011. **Jill footed compote**—Thaxton & Co. (R), 780 Madison Ave., New York 10024. *Bottom:* **Silver-plated bread and butter plate**—Oneida Silversmiths (M), Oneida, New York 13421. **18th Century flatware**—Reed & Barton Silversmiths (M), 144 W. Britannia St., Taunton, MA 02780. **Glass dish** for soufflé or salad—Crown Corning, 41 Madison Ave., New York 10016.

●*Page 91:* **Marmite,** #18GCW094, 7-pint size; **medium milk jug,** #18GCW109, Gourmet Porcelain Line; **footed compote,** #451—Royal Worcester (M), 41 Madison Ave., New York 10010. **White ceramic fruit basket,** #183-08—Jay Willfred (M), 19 E. 26 St., New York 10010. **En Vogue two-tiered pastry server, Dresden porcelain gravy boat and spoon**—Hutschenreuther (M), 41 Madison Ave., New York 10010. **Painted green tea table as pedestal,** $360; **chest,** $300—Limited Editions (T), 253 E. 72 St., New York 10021. **Queensware square cake plate**—Wedgwood (M), 41 Madison Ave., New York 10010. **Aswan blue floral-rimmed serving bowl,** #232118—Robert Haviland & C. Parlon (M), 225 Fifth Ave., New York 10010. **Silver-plated candleholder, Moustiers pot, tablecloths, napkins**—Barneys New York (R), 243 W. 17 St., New York 10011. **18th Century cake server and dessert forks**—Reed & Barton Silversmiths (M), 144 W. Britannia St., Taunton, MA 02780. **Katrin cups and saucers, Polka Fruit plates**—Deruta of Italy (M), 225 Fifth Ave., New York 10010. **Camaret vase,** #608250; **champagne flutes,** #102008B—Saint-Louis (M), 225 Fifth Ave., New York 10010. **Table,** #YY36, $1,542—ABC Antiques (R), 880 Broadway, New York 10003. **Screen**—Silvere Boureau, 108 Wooster St., New York 10012.

GARDEN GUIDE

●*Page 102:* **Bluestone Perennials,** Dept. HB, 7211 Middle Rd., Madison, OH 44057; (216) 428-7535. **Burpee,** Dept. HB, 300 Park Ave., Warminster, PA 18974; (215) 674-4900. **Hauser's Superior View Farm,** Route 1, Box 199, Bayfield, WI 54814; (715) 779-5404. **Park Seed Co.,** Dept. HB, Cokesbury Rd., PO Box 46, Greenwood, SC 29648-0046. **Stark Brothers Nurseries,** Dept. HB, Louisiana, MO 63353-9985. **Thompson & Morgan,** PO Box 1308, Dept. HB, Jackson, NJ 08527; (201) 363-2225. **Wayside Gardens,** Dept. HB, Hodges, SC 29695-0001. **White Flower Farm,** Dept. HB, Litchfield, CT 06759-0050; (203) 496-1661. ■





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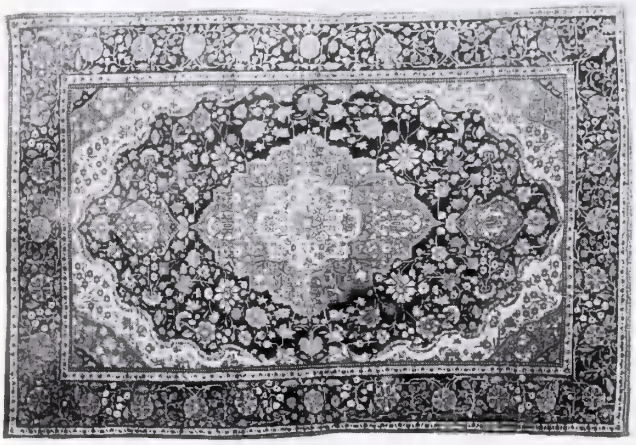
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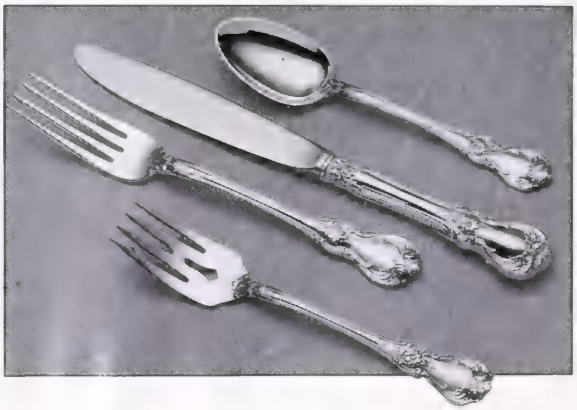


New 1988 Travel Clothing. The sarong is called *pareo* in Tahiti, *lava lava* in Samoa, *tafe* in Africa's Mali, *sari* in India, and *sulu sulu* in Fiji. For Western women, Banana Republic has created its own wrap-around variation. It's made from yarn-dyed cotton with front and back pockets; waist sash (for easier tie-and-wrap), buttons and plenty of additional fabric. For more information on the *New 1988 Spring Catalog* call:1-800-527-5200 or write to Banana Republic, Box 7737, San Francisco, CA 94120.

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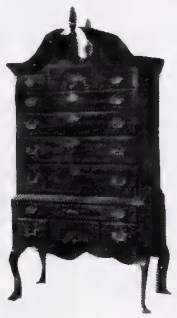
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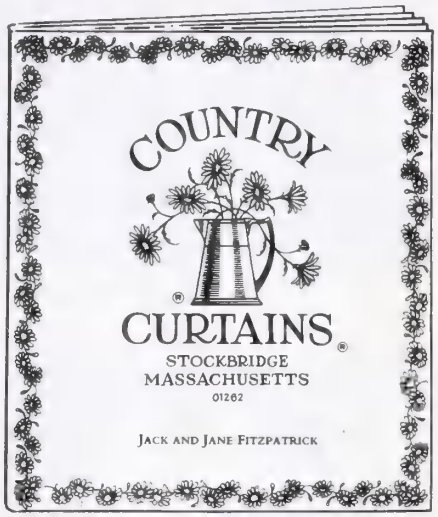
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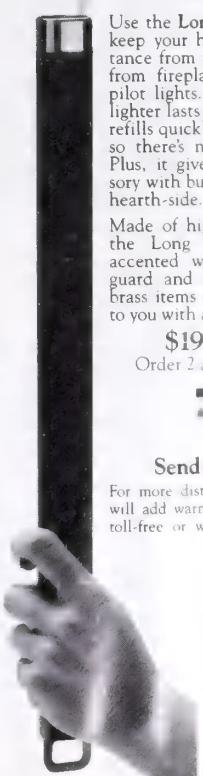


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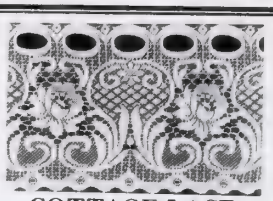
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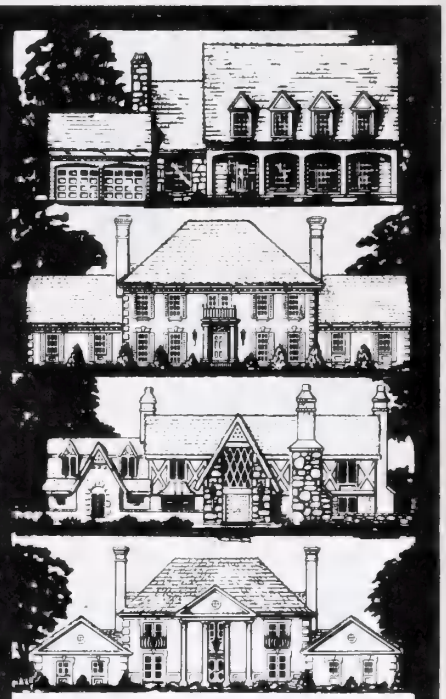
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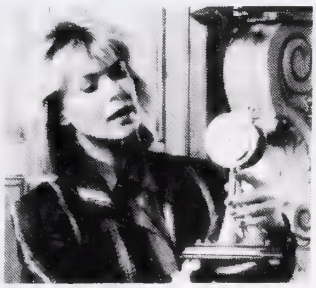
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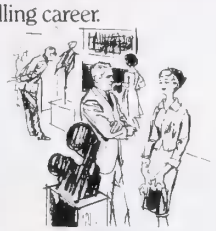
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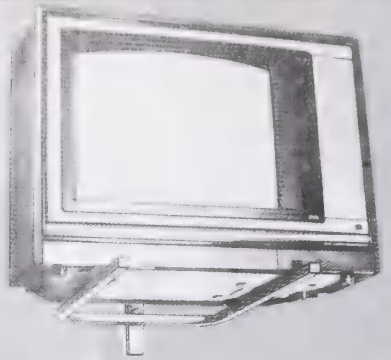
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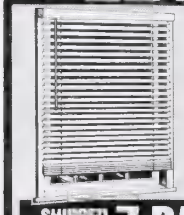
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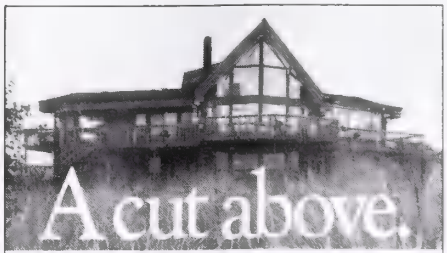


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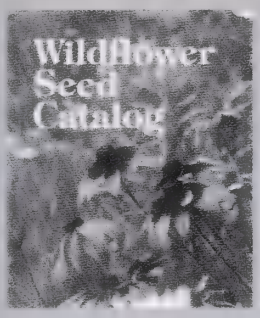


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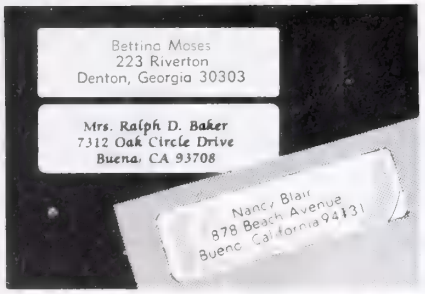
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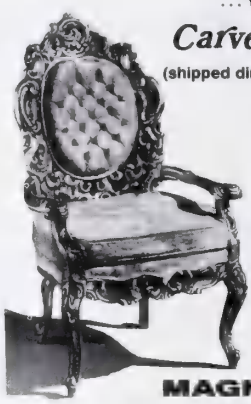
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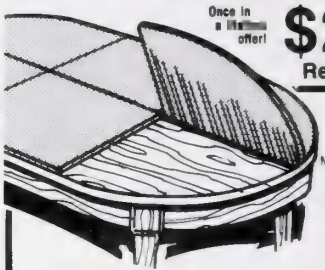
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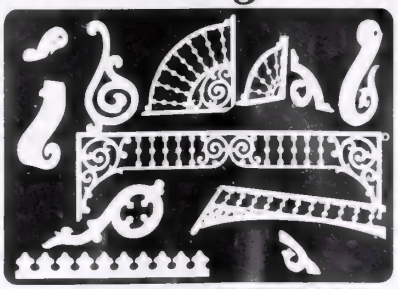


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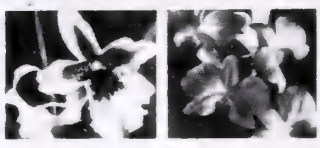
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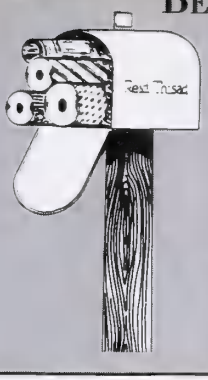


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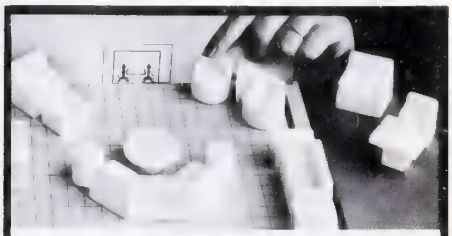
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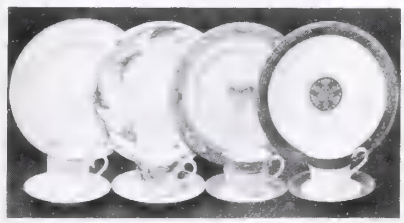


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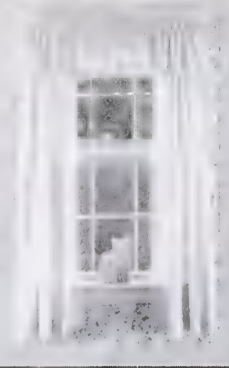
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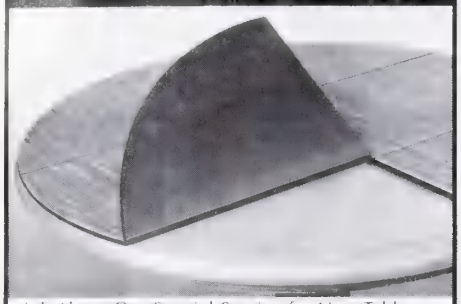


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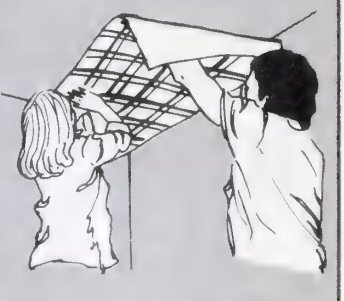
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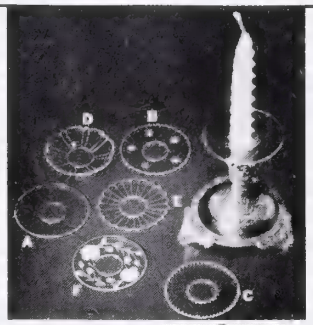


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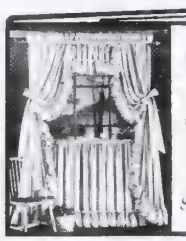
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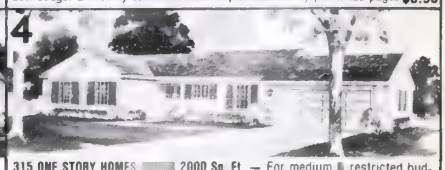
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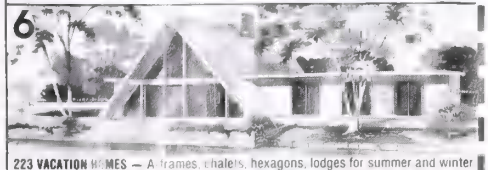
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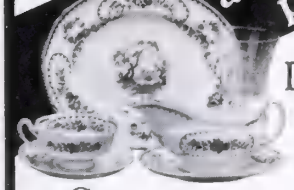
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Cocaine lies.

After nearly a decade of being America's glamour drug, researchers are starting to uncover the truth about cocaine.

It's emerging as a very dangerous substance.

No one thinks the things described here will ever happen to them. But you can never be certain. Whenever and however you use cocaine, you're playing Russian roulette.

You can't get addicted to cocaine.

Cocaine was once thought to be non-addictive, because users don't have the severe *physical* withdrawal symptoms of heroin—delirium, muscle-cramps, and convulsions.

However, cocaine is intensely addicting *psychologically.*

In animal studies, monkeys with unlimited access to cocaine self-administer until they die. One monkey pressed a bar 12,800 times to obtain a single dose of cocaine. Rhesus monkeys won't smoke tobacco or marijuana, but 100% will smoke cocaine, preferring it to sex and to food even when starving.

Like making love like man.

If you take cocaine, you run a 10% chance of addiction. The risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

There's no way to tell who'll become addicted. But one thing is certain.

No one who is an addict, set out to become one.

C'mon, just once can't hurt you.

Cocaine hits your heart before it hits your head. Your pulse rate rockets and your blood pressure soars. Even if you're only 15, you become a prime candidate for a heart attack, a stroke, or an epileptic-type fit.

In the brain, cocaine mainly affects a primitive part where the emotions are seated. Unfortunately, this part of the brain also controls your heart and lungs.

A big hit or a cumulative overdose may interrupt the electrical signal to your heart and lungs. They simply stop. That's how basketball player Len Bias died.

If you're unlucky the first time you do coke, your body will lack a chemical that breaks down the drug. In which case, you'll be a first time O.D. Two lines will kill you.

Sex with coke is amazing.

Cocaine's powers as a sexual stimulant have never been proved or disproved. However, the evidence seems to suggest that the drug's reputation alone serves to heighten sexual feelings. (The same thing happens in Africa, where natives swear by powdered rhinoceros horn as an aphrodisiac.)

What is certain is that continued use of cocaine leads to impotence and finally complete loss of interest in sex.

It'll make you feel great.

Cocaine makes you feel like a new man, the joke goes. The only trouble is, the first thing the new man wants is more cocaine.

It's true. After the high wears off, you may feel a little anxious, irritable, or depressed. You've got the coke blues. But fortunately, they're easy to fix, with a few more lines or another hit on the pipe.

Of course, sooner or later you have to stop. Then—for days at a time—you may feel lethargic, depressed, even suicidal.

Says Dr. Arnold Washton, one of the country's leading cocaine experts: "It's impossible for the nonuser to imagine the deep, vicious depression that a cocaine addict suffers from."

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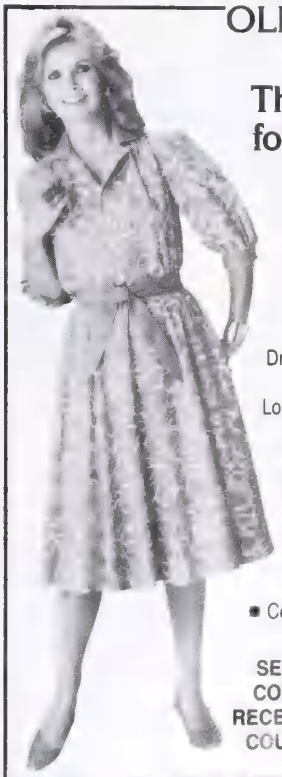
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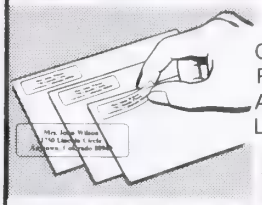
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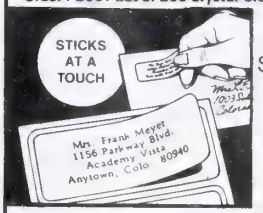
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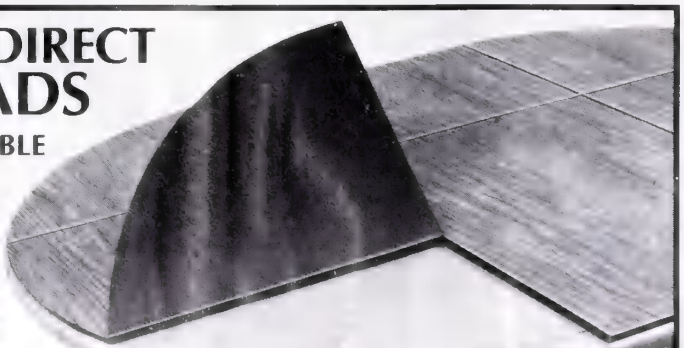
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **My bronze figure of a seated girl holding a lyre is 21 inches high. It is signed "P. Mengin." How old do you think it is and what is it worth?** **—R.V., Seneca, S.C.**



Paul Mengin was one of twin brothers known for making bronzes like yours. He and his brother, Charles-Auguste, worked in France during the late-19th and early-20th centuries. Paul Mengin studied sculpture with the famous artist J. F. Millet and won many awards at art exhibits. Most of his bronze figures depicted animals, but he also created groups portraying everyday life. Bronze figurines were popular decorations in turn-of-the-century French homes. Pieces created during that period are detailed and realistic. Your figure was probably made sometime around 1890. It is worth $1,000 to $1,500.

☐ **This mahogany drum table has 12 drawers beneath a leather-covered top that's 60 inches wide. The paw feet have wheels and are made of gold-colored metal. I am told it is an English antique. Is it a dining room table?** **—J.H., Gainesville, Fla.**



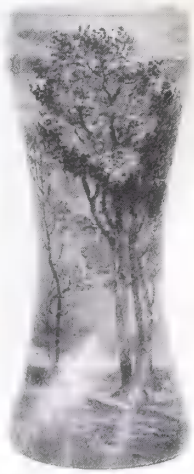
Probably a library table, this piece is designed in the George III style introduced in England in the early-19th century. The four-pronged leg with brass castors was fashionable then. This design persisted for many years because the pedestal leg was efficient for seating several diners or card players. Tables like this one were used as desks; important papers were kept in the many drawers. Although a similar round-topped pedestal table was popular for dining then, a dining table would not have had drawers. If your table was made during this period, it is worth about $5,000. If it is a recent copy, it is worth about $1,500.

☐ **My teapot, decorated in blue, gold and purple, is small and holds only about two cups of tea. It looks very old. Can you tell me its probable origin?** **—B.C., Coos Bay, Ore.**



Your teapot appears to be Chinese export porcelain, a ware made in China for sale in other countries from the late-16th to the 19th century. Export porcelain can be identified by a slight blue-gray tinge in the white porcelain and by an Oriental shape and design. Many pieces of export porcelain also had slight flaws in the glaze. The applied strap handle, the decoration on the spout and the rest of your teapot, and its round shape are characteristic of pieces that were popular about 1790. The intricate blue border around the top is FitzHugh pattern—supposedly named for the English sea captain William FitzHugh, who ordered the first dishes produced with this decoration. (A similar design is now being made by Spode.) The design on the side of your teapot features a British boat, indicating the pot probably belonged to an English family. If it is in excellent condition, your porcelain teapot is worth $1,500 to $2,000.

☐ **My eight-inch-high glass vase is painted with trees and a sunset. It is signed "Teroma, Lockrow, 4222." Where was this vase made?** **—Mrs. K.H., Fergus Falls, Minn.**



Your vase was made by Handel and Company. The firm is best known for the lamps and glass lampshades the company produced in Meriden, Conn., and New York City from 1893 to 1933. The company also made many vases. Yours was made from a rough or "chipped" glass that was painted on the outside. (Lampshades were usually painted on the inside.) The Teroma art glass line was introduced by the company in 1906 and discontinued in 1908. George Lockrow, who signed your vase, was a decorator and designer who painted few pieces. The number 4222 is a design number the factory used; Teroma glass designs were numbered from 4200 to 4500. Your vase is worth about $850.■

WHERE TO FIND IT

SOFTENING THE EDGES: OLD LINEN AND LACE LEND A SENSE OF LUXURY TO A WINDOW, A TABLE, A BED

By SYLVIA SUNDERLIN

Luxurious linens from trousseaus of the 1920s and '30s are emerging from storage and estate sales to meet a growing demand for hand-embroidered bedspreads, sheets, pillowcases, shams and cushions. But the new affinity for fine embroidery, lace and cutwork isn't limited to bedroom linens. Elaborate cloths and napkins for round tables for eight to 10 are now preferred to more formal long banquet cloths. And lace curtains have become especially popular. Several specialty shops have opened to offer a wide selection of these pieces.



Bobbin lace and embroidery frame the cutwork-patterned linen of this 1910 tablecloth from Lawrence, Ltd.

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Cherchez, 862 Lexington Ave., New York 10021; (212) 737-8215 or 8313—Barbara Ohrbach sells bed and table linens of the finest quality. She has old-fashioned pillow shams in perfect condition for $35 to $200 each, and cutwork and lace tea table cloths for $85 to $300. Her exquisite christening dresses are $150 to $300. White handkerchiefs with lace are priced to $100. The shop is open Monday through Saturday, 11 A.M. to 6 P.M.

Collector Antiques, 3102 Magazine St., New Orleans, LA 70115; (504) 897-0904—Old bed and table linens abound in this antiques shop. Here you'll find net-and-lace embroidered bedspreads, $160 and up; [illegible]cy overcloths for skirted tables, from [illegible]; many embroidered and appliquéd lace [illegible]tains. Old Quaker lace curtains are $25 [illegible] a pair. The shop is open Monday th[illegible] Saturday, 10 A.M. to 5 P.M. Telephone [illegible]rs and inquiries are welcome.

Grandma[illegible]'s Trousseau Antique Linens, 110 E. Andrews Dr., Atlanta, GA 30305; (404) 233-7388—Dale [illegible]enstein specializes in old linen and lace [illegible]iles from 1860 to 1930, all in good [illegible]dition. Sheets are $35 to $125; pillowcases, $40 and up; christening dresses, $95 to $275. The shop is open Monday through Friday, 11 A.M. to 4 P.M. or by appointment. Inquiries are invited.

The Lace Broker, 252 Newbury St., Boston, MA 02116; (617) 267-5954—Linda Zukas has a wide selection of excellent old household linens such as lace curtains, bedspreads, fancy damask tablecloths with napkins, hand towels, runners and table mats. This shop also carries fine old lace and antique linen for restoring linens. The shop is open Monday through Saturday, 10 A.M. to 6 P.M. Telephone inquiries for mail orders are welcome.

Lawrence, Ltd., 85 Job's Lane, Southampton, NY 11968; (516) 283-5533—Ann Lawrence's shop holds elaborate lace curtains, tablecloths, antique pillowcases and shams, some with matching lace-trimmed sheets. A set of cases and sheets is $550 to $900. Down pillows with decorative cases are $200 to $300. The shop is open from April through December 24, 10 A.M. to 5 P.M. Call for off-season weekend hours.

Linens and Lace, Ltd., 1015 Princess St., Alexandria, VA 22314; (703) 549-5148—Joan Schneider carries many old household linens in perfect condition, including European antique pillow shams for $140; satin comforters, priced to $200; large tablecloths, $100 to $300; banquet cloths, $175 and up; cutwork tray cloths, $30. The shop is open Wednesday through Saturday, 10 A.M. to 5 P.M.

Eileen Russell, 439 Ridgedale Dr. North, Worthington, OH 43085; (614) 885-7968—Textile specialist Eileen Russell has a fine stock of small tablecloths, pillowcases and shams, homespun country linens and fancy embroidered cotton sheets. To view them, schedule an appointment. Mrs. Russell will also send photos on request.

Sussex Antiques, PO Box 796H, Bedford, NY 10506; (914) 241-2919—Jean Ellis specializes in top-quality bed and table linens, mostly English, including embroidered and lace-edged bedspreads, shams and cases in all sizes and shapes. Tablecloths are hand-embroidered; some have cutwork and superb lace edging. Ms. Ellis also has English Victorian christening gowns. Call to make an appointment to view her collection.

Treasures with a Past, 21 Davis St., Keene, NH 03431; (603) 352-7855, 352-6422 or 352-0005—Thelma Anderson and Anne Piper's linens are mostly Continental imports, including Italian tea cloths and tablecloths with elaborate lace trim. Her collection may be viewed by appointment or at antiques shows. She welcomes inquiries, especially for round and long tablecloths in hard-to-find sizes.

The Victorian Garden, 136-58 72 Ave., Flushing, NY 11367; (718) 544-1657—Suri Kops carries fine, elaborate, mostly European bed and table linens in excellent condition. She has tablecloths in all sizes. Many of them are embroidered damask with matching napkins or lacy with open-work patterns. Linen sheets are available in single to queen size. Her collection may be viewed by appointment, or she will send samples for placing mail orders.■

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HOUSE BEAUTIFUL



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COVER PHOTOGRAPH:
Rich, jewellike color—it's just one element of romantic decorating. Painted table, Betty Jane Bart Antiques. Yellow Creil plate, Nicholas Fine Arts. Maple-leaf majolica, James II Galleries Ltd. Yellow Creil compote, John Rosselli Intl. Backdrop, Ross Madole. Editor, Kirsten Harwood; photographer, Jeff McNamara.



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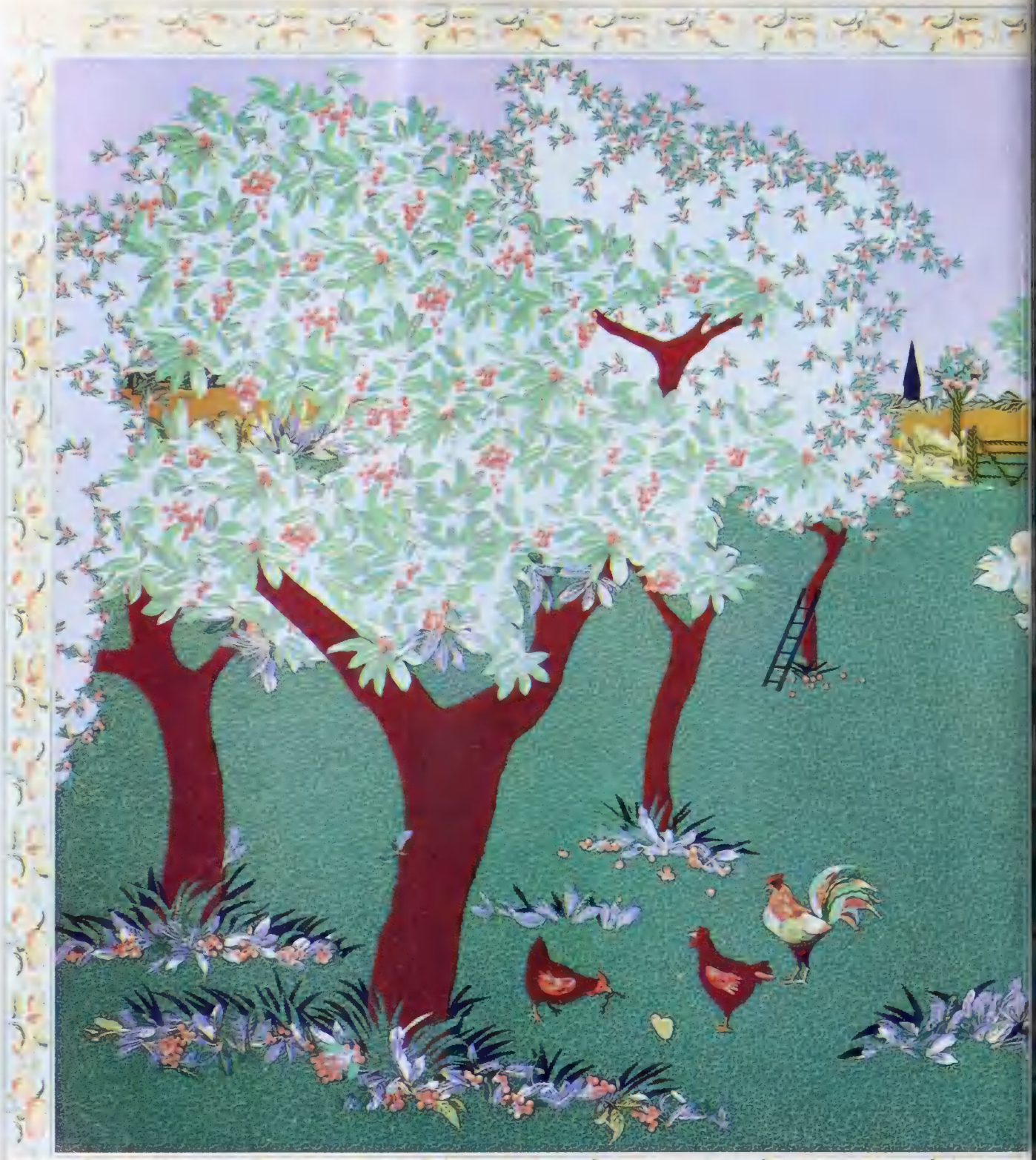
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THINKING ALOUD

LIKE COLE PORTER'S LOVE SONGS, THE MOST ROMANTIC ROOMS DON'T RELY ON CLICHES, BUT FORGE A VERY PERSONAL EXPRESSION



LILO RAYMOND

Maybe you've heard that there's something new and melodic in the air—the comeback of tuneful romantic songs from classic old Broadway musicals. Suddenly, everyone's talking about *Carousel*, *My Fair Lady*, *Anything Goes*. There's a new yearning for the magic of old-fashioned romance—and it's not just on Broadway. The old songs have us glowing with sentimental feelings, and we don't want that special mood to end when the curtain goes down. We want to bring it home to rooms that make us feel pampered, indulged and, yes, romantic—rather like the rooms in this issue.

Which brings us to the question, what is that elusive quality that makes a room romantic? To me, it's the very thing that's behind some of the most memorable romantic songs. Take, for example, "You're the Top," from Cole Porter's 1934 *Anything Goes*. It's a love song that doesn't even mention moonlight or stolen kisses. "You're the top! . . . You're the Tow'r of Pisa," the song goes. "You're the smile on the Mona Lisa." As John Updike writes in the foreword to *The Complete Lyrics of Cole Porter*, each time we hear those words something "tender, solemn, nonsensical, and absolute seems to be being said." The unexpected list of metaphors merges into a very personal, meant-just-for-you love song.

In the same way, I think the most romantic rooms are the ones that don't rely on clichés, but forge a very personal expression. It could be an eccentric painting (which only the two of you like). Or it could be a wall covered with inexpensive blue-and-white plates that you bargained for very early one morning on London's Portobello Road. Or it might be that country stool you found when you drove down a winding Vermont road and happened upon a great antiques shop. When your house is filled with very personal treasures, it reminds you of wonderful times you've had together. And when friends ask you about a certain object, that shared moment of collecting is once more revisited.

Decorator Hethea Nye, a pro at romance (see her room on page 54) feels that the most alluring rooms are the ones that pamper you and anticipate everything you'll need—a writing desk filled with beautiful paper, a bathtub tray piled with sponges, scented soaps and bath oils—so that you feel like a very well cared for guest, right in your own home.

I've always felt that any room, whether a kitchen, living room or bedroom, can be romantic if it has a cozy corner filled with comfortable chairs. It's a simple fact that small spaces bring people together—psychologically as well as physically. (There's a good reason why the love seat acquired its name!) One person who understood how furniture could create conversation was Virginia Woolf's sister, artist Vanessa Bell. When the Bloomsbury group would converge on her Charleston Farmhouse for dinner, she'd seat extra people around the table—rather than setting up a second table. Vanessa felt that dinner parties were infused with a special energy when elbows were close to touching.

Everyone knows that candlelight and soft lamplight are two of the great secrets to romance. So too are flattering colors like pink and peach. Imagine putting these two romantic touches together! That's precisely what César Ritz did when he opened his famous Paris hotel in the 1890s. He used apricot-pink shades—and his flattery worked. Parisian society lined up to be seen in the best possible light.

I suppose there's no way to discuss romantic decorating without getting down to beds (see our roundup on pages 82 to 85). Thankfully, we've moved out of the era of waterbeds and satin sheets and things designed to spell seduction. To me the most romantic beds are the ones that invite you to curl up with a book or retreat from the world at an unexpected hour. For example, with a bed that has a luxuriously upholstered back, we can lounge around on a Sunday morning and read the newspaper or breakfast in comfort. I have one editor friend who swears by reading manuscripts in her four-poster bed. She feels so much more imaginative—and attuned to fiction—than when she's sitting at her desk.

Well, whether your romantic room is a regally draped bedroom or simply a sitting room filled with all the things you love best in the world, the point of it is that your decorating should be so soul-soothing you find yourself asking, more often than not, "Why don't we try staying home?" as Cole Porter does in one of his lesser-known songs. "What if we threw a party or two, and asked only you and me?" he writes. I think I might just take my cue from him this Valentine's Day and stay home with my husband, light a few candles with apricot shades and listen to our favorite romantic tunes.■

JoAnn Barwick

JoAnn Barwick
Editor

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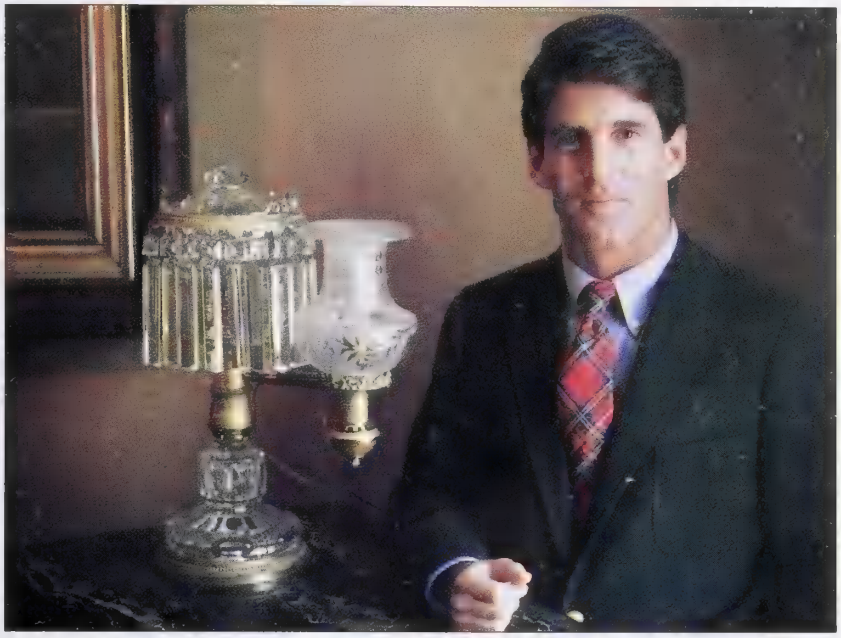
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SHOPPING WITH BILLY

A TOP DESIGNER VISITS ANTIQUES SHOPS AND GALLERIES IN NEW ORLEANS



By ELAINE GREENE

Curious about the role that shopping plays in a decorator's creative life, HB spent two days trailing William Diamond around New Orleans, one of his favorite antiques markets. The search was broad, ranging from the elegant museumlike galleries of a restored Creole cottage to vast warehouses where marble-topped pedestal tables stand three tiers high, one on top of another, and gilded cornices from plantation windows are stacked like two-by-fours in a lumberyard. And the search was deep, as the plunderers' eyes of Diamond and his associate, Anthony Baratta, would rapidly sweep from floor to ceiling and 360 degrees around, missing nothing.





Top: William Diamond with an Argand lamp, one of his favorite forms.
Above left: Just purchased, an 1830 New York sideboard.
Above right: Anthony Baratta and William Diamond at work.

On this particular Friday and Halloween Saturday, Billy Diamond and Tony Baratta visited about 15 dealers plus one auction room for the prior viewing and the next-day sale. By the following Wednesday, after Polaroids had been shown to clients, 12 major purchases were concluded—a particularly good trip, according to the designers.

That they see almost as one was clear in the first shop we entered. What this reporter saw was a jumble of objects—armoires, sideboards, chairs, tables, paintings, screens, looking glasses, chandeliers—against a long wall. But when Diamond said "How about *that* for the ceiling of the Anvers' master bathroom?" his associate knew where to focus without skipping a beat: on a 6-by-9-foot piece of painted canvas with an elaborate center medallion, painted in the French Victorian style New Orleanians loved in the days of Louis Philippe. The notion of a painted ceiling for the bathroom was born in those moments—there had been no such item on any shopping list—and the panel is now in New York awaiting installation.

William Diamond Design is a small, burgeoning Manhattan firm working on 10 to 20 projects at any one time. On this trip the men were shopping with seven clients in mind. Among them were the Anvers (not their real name; all client names have been changed), for whom they are renovating, decorating, furnishing and landscaping an 1860 Victorian house in New Jersey. Their designer says: "It has incredibly grand proportions and wonderful details like huge simple cove moldings and 10-foot arched mahogany double doors between all the rooms. We feel there could be an almost ominous institutional quality to the house, though, and we have to give the furnishings a clear stylistic point of view to counteract this." The Anvers were the main beneficiaries of this trip. Other fortunate clients were the Gladstones, for whom Diamond and Baratta are gutting and rebuilding a Tudor house in Westchester County and "raising the elegance level" with antiques, and the Waynes of Fifth Avenue, New York, owners of a nearly completed apartment done entirely in "fine but relaxed American Colonial and Federal pieces."

For jobs requiring antiques the New York market is limited, Billy Diamond explains. "New York prices bother us. I only feel comfortable asking a client to make

(Continued on page 18)

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DECORATOR'S DIARY:
SHOPPING WITH BILLY

Continued from page 15

two or three important purchases there. We can do better for them in New Orleans, on Pine Street in Philadelphia, or in Bucks County, or at the fairs and shows we attend all over the Northeast and even in Chicago. I read *The Newtown Bee* religiously for show listings, and one of our favorites is the Brimfield Flea Market in Massachusetts for things like old quilts and wicker. We are there standing in the mud before daybreak—you always have to get to shows before anyone else. We really work like animals when we shop, and when my business grows much larger, I won't have the time to find bargains."

Bargains are only part of the lure of New Orleans, where Diamond and Baratta shop about five times a year. They love the kind of furniture they find plentiful only there: 19th-century American pieces in the categories known as late-Federal, American Empire, neoclassical, Renaissance Revival and Rococo Revival. There are a lot of what they dismiss as "ditsy" objects from this period, but these decorators are magnetized by the "strong, exuberant" examples that abound. "Nineteenth-century American furniture is the best buy today—bar none," Billy Diamond says. "Look at this Duncan Phyfe-type sofa from the period. It's $1,500 and you buy a real piece of history with the glamour that age brings. Compare it with a Chippendale reproduction at three times the price."

Though their tastes are almost identical, Diamond and Baratta shop best together. Their dialogues sometimes reveal why.

Diamond: I love these dining chairs. Look at that great gutsy top rail.

Baratta: But they aren't comfortable.

Diamond: They *look* comfortable.

Baratta: Try one. [Case closed.]

"I have the wilder eye," William Diamond says, explaining their exchange. "Tony sometimes has to remind me of the client's point of view."

Although the men shop New Orleans and elsewhere with clients in mind, they cannot bring a grocery list. They can know, as they did on this trip, that they need some marble fireplaces, overmantel mirrors and eight-foot-tall armoires—general requirements for the big-scale rooms they create. But they cannot have their minds set on finding, say, a sideboard of a particular pedigree and size.

At a shop on Magazine Street there were two sideboards they considered for the Anvers' house. One was a seven-foot-long Philadelphia extravaganza, mahogany, c. 1825, with large ornate carvings—a pediment with nesting eagles, flowers and fruit, as well as brackets, paw feet and columns—plus plenty of ormulu. Comments spaced over half an hour of looking at other things and returning to this object showed how their thoughts developed.



Prior to an auction sale the decorator inspects an American Empire sofa.

"NINETEENTH-CENTURY AMERICAN FURNITURE IS THE BEST BUY TODAY—BAR NONE"

Baratta: Fabulous, a tour de force.

Diamond: A museum piece. . . . Actually, the dining room is too narrow for this, but we can pop a niche into the kitchen wing.

Baratta: I am beginning to think it's too powerful to live with.

Diamond: You know, it really has no class.

The second sideboard in the shop, an 1830 New York piece seen here in the illustration, is 54 inches wide and it ultimately seemed more refined and suitable for the room. It will face a centered fireplace of similar scale in a niche to be created for it and will complement a c. 1830 New York dining table from the same dealer. The table, composed of two swivel drop-leaf sections, has twin pedestals that brought forth Billy Diamond's favorite adjectives: "gorgeous, gutsy, glamorous—they have to have this table."

Another reason to visit New Orleans is auctions. On this trip, Diamond and Baratta came with a marked catalog. Although it is possible to bid by phone, they say they have to come in person to perceive the true scale and to assess damage. "Everything looks good in a catalog and even though we have a good refinisher, we try to avoid a piece with a skinned surface. We also dislike gilding that is too shiny and redone looking. Nice, naturally old finishes are the most desirable. Then, if necessary, we can simply polish."

The auction yielded a marble-topped pedestal "center table," the kind the Victorians used under the gasolier in the parlor, slated to stand as a bedside table in the Anvers' master bedroom; a bird's-eye maple two-drawer work table with a serpentine front for the Fifth Avenue apartment ("We love this kind of wood—it has a lot of vitality—and this piece has a Sister Parish sort of charm"); celadon urns to make lamps for the Westchester house; and a gilded overmantel mirror.

In the last warehouse visited, the decorators spotted a heroic Belter-type sofa with a three-section back that was at least 10 feet long. They had thought about it a month before at a downtown auction room; they often track an object from place to place in this active market.

Diamond: What do you think, Tony? How about this in a clean, overscaled awning stripe?

Baratta: Or how about white?

Diamond: Either would be great. I love this quality—a piece being almost a cartoon of itself. But if we used it, we'd be

(Continued on page 46)



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HIGH-TONED GLASS

Clearly, colored glass is big in decorating (and collecting) now. Handblown and often signed, these serve as accent pieces with a purpose.

Here are the best new glass designs. Most come in additional colors, and all are available in retail stores. *Right, clockwise from top left:* Plate with green rim, $235, New Glass/Gallery Nilsson. Goblet with blue petals, $46, Steven Maslach. Wineglass with plume design, $56, Smyers Glass. Trumpet-shaped vase, $35, Pottery Barn. Wine goblet with tiny blue stripes, $58, Smyers Glass. Bowl with blue rim, $94, Lindean Mill Glass. Blue-wave glass, $59, Contre-Jour, Inc. Three-sided bowl, $300, Taylor Backes. Bowl with ruby rim, $55, Studio Glass Gallery of Britain. Polka-dotted cordial glass, $45, Rogers-Tropea, Inc. Carafe with top that serves as a glass when taken off, $90, New Glass/Gallery Nilsson. Bowl with a rainbow of pink, blue and yellow, $87, Contre-Jour, Inc. *Opposite, clockwise from top left:* Vase with wavelike scallops, $170; wineglass with painted design, $95; champagne glass, $60; all from New Glass/Gallery Nilsson. Textured platter with gold flecks, $175, Rogers-Tropea, Inc. Green-rimmed tumbler, $25, New Glass/Gallery Nilsson. Triangular vase, 17 inches tall, is roomy enough for a large bouquet, $190, Robin Mix. Vase with thin green lines, $90, Smyers Glass. Footed bowl, $34; decanter with apple-shaped top, $125; both of Murano glass from Avventura. Parasol glass, $40, New Glass/Gallery Nilsson. Bowl and saucer of pebbled glass, $48.50, Kitchen Classics. Glass with wavy stripes, $59, Contre-Jour, Inc. Cocktail glass, $38; water glass with square base, $42; both from Smyers Glass. Jade pedestal plate, $80, Rebecca Stewart Glass Blowing. Gold-luster tumbler, $34, Elaine Hyde Glass. ■

Editor ZOE CLARK KARRO
Photographer GRANT PETERSON



Glassblowers have been making colored glass since before the fourth century. The artists who created these pieces have used time-honored methods—plus their own new ideas. Backdrop painted by Ross Madole.

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FROM THORNHILL FARM

"I tucked yellow daffodils in the still-green wreath and somehow felt better. I had recycled the wrath of winter into a circle of spring."



By DEE HARDIE

My Southern mother-in-law, always called "Miss Agnes" by her husband, *revered* boxwood bushes. I think she thought boxwood belonged exclusively to the South, just as she did, and she was proud of it. Maybe it's the same way I feel when I see a slender white-sheathed birch tree in the snow. It's a scene from my youth, a memento that I didn't realize would someday be part of my memory bank.

When we moved to Thornhill, "Mamou," as she was called by her grandchildren, announced, "You've *got* to have some boxwood!" She then generously gave us a neat regiment of small bushes that I promptly planted along the front of our house. In those days I did everything, well almost everything, I was told.

I didn't even know what boxwood was. I wasn't a gardener; I wasn't a Southerner. And in my native New England boxwood wasn't a native, but I knew this certain bush must be important because it seemed so precious to Agnes, as I called her. I nurtured it, I fed it. And if I saw a dog approaching our fringe of boxwood, I'd let out a whoop that would have stopped any troops, Confederate or Yankee.

It's been a long relationship. Boxwood grows very slowly. But those bushes that arrived no higher than my knee are now taller than I am. Agnes would be proud of me, or at least I like to think so.

And I'm proud of our boxwood. A small-leafed, rich green bush, it grows rounder and rounder into a tight-knit balloon. It trims our front path, outlines the house—a subtle reminder of what I think Agnes considered Southern comfort.

But like any Southerner, boxwood doesn't always do well in winter. Snow is a threat, often a heavy burden. When our bushes were smaller, we helped by covering them with burlap feed bags. Then when they became too big for their winter overcoats, we wrapped each bush tighter with barn twine. Now we figure they are big enough to hold their own.

Yet I'm still on guard. When I see the box bowing to newly fallen snow, I go out with a broom and bang away, lightening their winter bondage. And if I wake in the morning to find an evening snow has hardened, I'm out there with kettles of hot water trying to free the limbs.

I never cut them to a shape; I wouldn't dare. What would Agnes say? She told me from the very beginning just to let them grow and grow.

Last winter Tom and I were in France retracing a honeymoon of 36 years ago. Although it was only February, we saw pansies and primroses blooming in Paris parks. Then we came home to Thornhill to find a record 18 inches of snow, our boxwood mountains of white. I was desolate. I tried digging, but to no avail.

Once the snow left, the bushes sprang back—somewhat disrobed. I couldn't bear to throw away the broken branches, so I sat down on our front steps and made a large green wreath. Then I put it on the top shelf of the refrigerator for safekeeping. A wreath for spring, I told myself.

Once spring *did* come, I tucked yellow daffodils in the still-green wreath and somehow felt better. I had recycled the wrath of winter into a circle of spring. ■

TODD HARDIE

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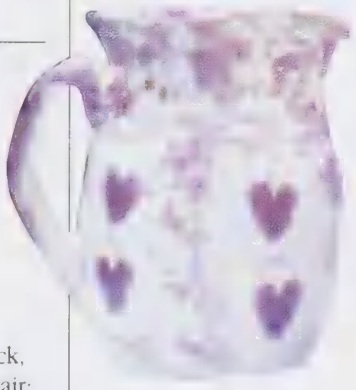
ROMANTIC TYPES

▼THE CANDLE AS LAMP

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ELIZABETH HATHON



▲OBJETS d'HEART

In Oz, the Tin Woodsman discovered he had a heart all along. Similarly, Vermont potter Susan Leader went all the way to Japan looking for a traditional style—only to return home and find it in her own backyard. Her spongeware recalls classic American designs but bears the mark of her experimentation with different kinds of sponges and the textures they create. The pitcher above, $48, decorated with heart-shaped sponges, is available at American Country Designs.

■ Leave it to the French to find a new venue for the valentine: a wicker and metal folding chair *(right)* that looks great indoors and out. It's $150 from Un Jardin en Plus.

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ELIZABETH HATHON

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DAVID BROWN

▲SHOPPING SITE

One of the newest sources for cutting-edge home furnishings: Urban Artifacts, in Greensboro, N.C. "The shop is a hybrid—part crafts gallery, part design store," explains co-owner Jan Detter, a weaver who gave up her loom to join enamelist JoAnne Vernon in this creative venture. And any visitor will see that the owners' talents extend to finding and displaying exciting wares. Pictured above *(clockwise)*: felt wall hanging/rug by Annie Sherburne, $675; vase, Aviva Alter/Alan Lerner, $150; granite and steel chair, Maurice Beane, $450; Alessi black rubber basket, $65. All items are available by mail; free brochure.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

▼ECHOES IN MILAN

Yes, the Milan furniture fair is still a hotbed of avant-garde design, but this year some of the hottest numbers drew on the classics. This woven beechwood wicker chair, for one, designed by Renzo Mongiardino for Vittorio Bonacina. What's new? The finish: colorful, albeit slightly aged-looking—the same finish on the chairs architect Gae Aulenti designed for the Musée d'Orsay.



NATALY MAIER

◀LIGHT OBSERVATIONS

Between assignments, two Los Angeles photographers, John Kelly and Derek Rothchild, tried crafting lodgepole pine furniture. Their rugged designs were snapped up by the Melrose Avenue shop Umbrello, and the duo found themselves nailing a second career. Their copper shaded table lamp *(left)* is $825.

■ One of the brightest new lighting ideas we've seen is NYC designer Jeff Bilhuber's "sky lights"—literally, a map of the stars glued around a small sconce shade, then pricked so that pindots of light mark each star's position. Have a workshop make the shades and try them on a starburst fixture.



KELLY ROTHCHILD



METROPOLITAN MUSEUM OF ART

▲EVENTS

Always colorful, occasionally provocative, David Hockney is being celebrated with a retrospective in honor of his 50th birthday; at the Los Angeles County Museum of Art, Feb. 4 to April 24. ■ Tune in to the "Voices & Visions" of America's poets with PBS's 13-part series, beginning Jan. 26 with Robert Frost, then moving on to Emily Dickinson, et al. ■ Still a heart-stopper: Nashville's Heart of Country Antiques Show, Feb. 19 to 21. ►

PEOPLE



GEORGE BENNETT

▲MAN OF THE FLOWER

When London florist Kenneth Turner opened his first American boutiques (at Bergdorf Goodman, NYC, above; and at Marshall Field & Co., Chicago), "sold" signs immediately appeared on his dried flower arrangements. "I had to phone home," he says, "for an urgent shipment of new stock." Why the passion for Turner's work? Grand scale, for one reason. He'll fill a huge basket with fragrant dried lavender or construct a massive topiary tree out of old-fashioned roses. He also specializes in arranging country blooms—rambling roses, larkspur and delphinium—specially grown for him in private English gardens. Finally, Turner is famous for mixing these country flowers with unexpected ingredients. For example, one of his massive architectural swags might have dried flowers plus mosses, small bundles of wheat, huge dried mushrooms, even shells or garden tools. In addition to creating floral masterpieces, Turner is busy coming up with new scented candles ($60 for a set of six in mini flowerpots), bath oil ($60 for eight fluid ounces), and fabric designs including camellias and ivy leaves. The tablecloth you see bears his shop's motif of a beehive and flowers. Next up his sleeve is china. As he put it, "With flowers, one thing leads to another."

FOR MORE DETAILS, SEE PRODUCT INFORMATION

▼SWEETHEARTS

After 35 years of marriage *and* professional togetherness, Walter and Naiad Einsel still make valentines for each other—for all sorts of occasions. Some 65 "Tokens of Love" constitute an exhibit at The Silo Gallery in New Milford, Conn. The show (through March 1) includes her multi-dimensional drawings, collages and rubber-stamp art plus his wall hangings and sculptured objects (such as the kinetic one below). Mr. Einsel's sculpture was actually conceived as a valentine marking the birth of their first child. The couple marks another first with this show: a view of the personal side of their art.





GEORGE BENNETT



◀NATURAL WOMAN

So lifelike are Clare Potter's earthenware pieces that you might be tempted to take a bite. Each is sculptured from fine white clay, fired, painted and rubbed to a realistic finish. One of many artists returning to nature for inspiration, Mrs. Potter admires botanical prints and Dutch still life paintings. "I keep coming back to the same staid subjects, but doing them in new ways," says the Locust Valley, N.Y., sculptor who adds cuts, bruises and true-to-nature shadings to create collectibles that are always in season. Prices range from $150 for an apple to $1,000 for more complex groupings.■

Editor CAROL COOPER GAREY
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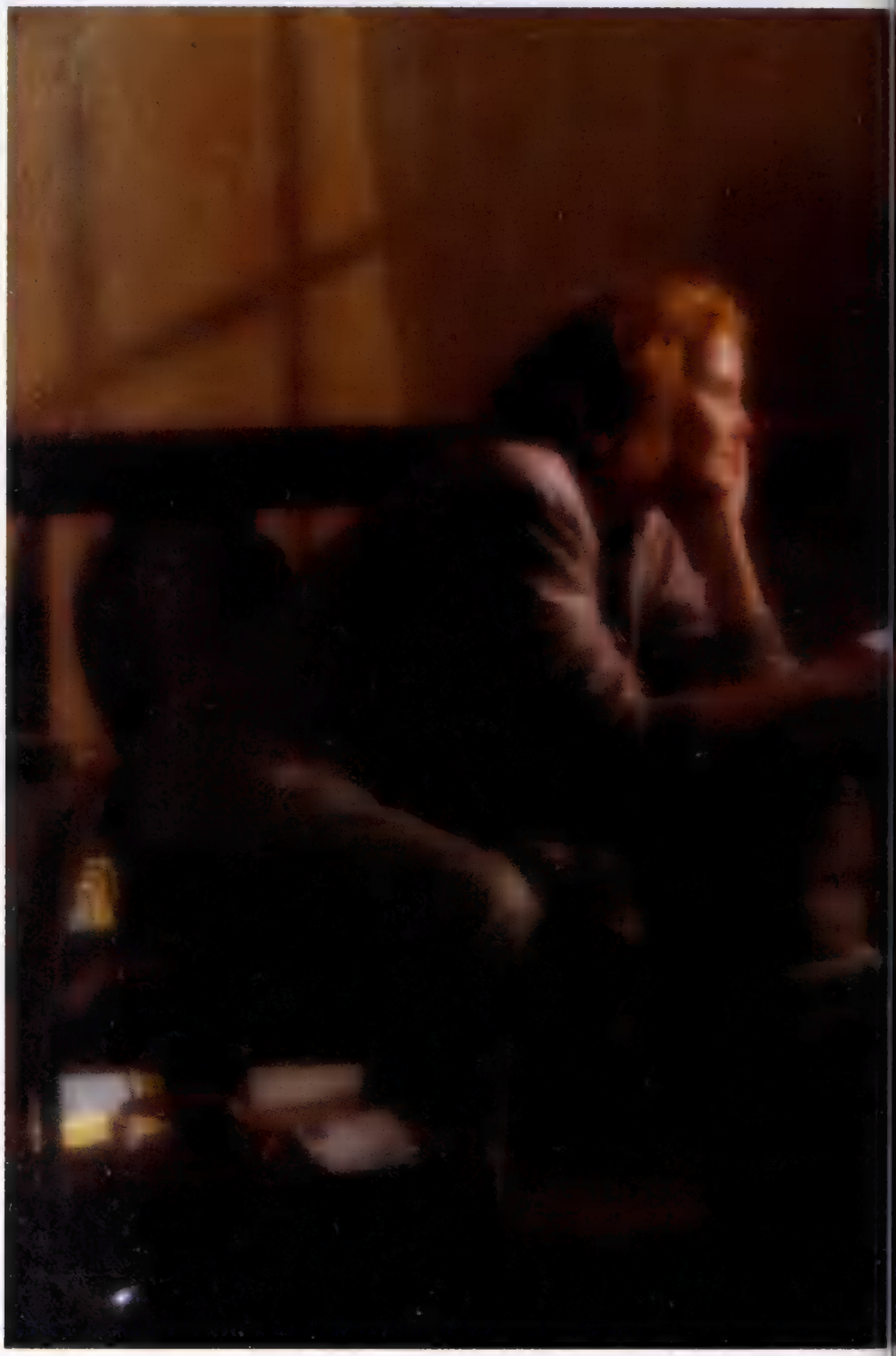


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ROMANTIC GETAWAYS: VENERABLE OLD HARBOR TOWNS WITH INNS THAT OFFER A WARM FIRE TO COME HOME TO







Top left: The Charlotte Inn in Edgartown, Mass. *Top right:* The Haley mansion, now part of The Inn at Mystic, Conn. *Above:* One of three Victorian houses that make up the Lords Proprietors' Inn in Edenton, N.C.

Windy beaches, waterfronts knee-high in fog, vistas colored in chilly shades of gray—this is not everyone's dream of a perfect cold-weather vacation. Some winter-weary souls want nothing more than to lie on a tropical beach, but true romantics prefer the lonely splendor of old American seaside towns in winter. Uncluttered by foliage, flowers or warm-weather traffic, the beautiful bones of these towns—their streets lined with handsome houses—show through. The towns described here have wonderful inns with warm fires—and even warmer hospitality.

EDENTON, N.C.
By Elizabeth H. Hunter

Back in 1709 a visitor to eastern North Carolina wrote that the women of the settlement were "very handy in Canoes and will manage them with great Dexterity and Skill, which they become accustomed to in this watery Country." All this water—particularly Albemarle Sound with its access to the Atlantic Ocean—is what made Edenton such an important center of shipping and commerce from the 1720s through the 1830s. And the shipping made the citizens wealthy enough to build the houses you can still see on Water and King streets, Eden, Queen and Church.

Although Edenton is no longer a port, the town's orientation is still toward the water—something a first-time visitor may not immediately realize. I certainly didn't as I drove into town and down Broad Street looking for the 1782 Barker House, now the Visitor's Center. A far better introduction to this "watery country" is to see the Barker House from across Edenton Bay. Find your way to South Oakum Street, drive south until it curves into East Water Street, and there, across the Bay, will be a vista you will remember always: the house with two-story porches, sitting so low it almost seems to be in the water.

Approaching by this route also allows a generous view of the houses facing the Bay on East Water Street and of the green leading up to the Chowan County courthouse, built about 10 years before the Revolution. Cross Broad Street onto West Water Street, and look to the right for the three fenced gardens in front of the Cupola House. With its overhanging second story and its small windows, this 1725 Jacobean house seems to have been transplanted from Connecticut or Massachusetts. Indeed, many houses in town reflect ideas their owners brought back from Great Britain, New England and the West Indies.

During the Revolution and the War of 1812 the town prospered because Edenton was a safe harbor. British ships could not navigate the treacherous sands of the Outer Banks, and American ships could load and unload without fear of being attacked. These long periods of prosperity meant that no one style of architecture would dominate the town. Unlike Salem, Mass., which is usually thought of as Federal, or Annapolis, Md., Colonial, Edenton has a fascinating mixture of styles, all often within the same block. But despite their varied histories, many houses do share a consistency in shape, color (white) and scale that gives a cohesive quality to the town. And the double porches—an influence of the West In-

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ROMANTIC GETAWAYS

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dies—are a recurring theme. Here and there, handsomely painted Victorian houses break away from the prevailing simple rectangular shapes. For a closer look at the Cupola House, the courthouse, St. Paul's Church and the James Iredell House, take the walking tour that leaves the Barker House at 10:30 A.M. or 2 P.M.

Of course, the most frustrating aspect of walking around a town like Edenton is not being able to go into more houses. Arch and Jane Edwards, owners of the Lords Proprietors' Inn, thought of this when they organized their "Winter Weekends." Every Saturday from November through March (with a couple of days off around Christmas), the Edwardses arrange for guests at the inn to visit private houses—usually two townhouses and two plantations. These weekends also include dinner at the inn.

Anyone who owns an old house always hopes that it will look like one of the three Victorian houses that make up the Lords Proprietors' Inn on North Broad Street. Woodwork and gingerbread trim painted glossy white, walls papered or painted with stencil designs, and waxed floors gleaming beneath rag rugs are all triumphs of restoration. Bedrooms are furnished with antiques and with pencil-post beds made by local cabinetmaker Ben Hobbs.

If you are staying longer than a day or two, the Edwardses will help you decide where to go—suggesting trips to Hope Plantation or the Newbold-White House in nearby Hertford. Of course, if you simply spend a day wandering around Edenton, you can be sure of getting back to the inn in time for tea by the parlor fire.

COASTAL CONNECTICUT

By Jane Margolies

Mystic is one of those towns that improve in winter. The throngs of tourists are gone, and you can take your time at Mystic Seaport, a replica of a 19th-century village where artisans demonstrate period crafts, or the Marinelife Aquarium. But just five miles up the coast is a *real* Colonial village that has a leisurely pace in summer *and* winter and has never become the tourist attraction that Mystic Seaport is, with half a million visitors annually. By all means drive through Mystic and search for the 19th-century houses on Gravel, Clift and High streets. But if you have only a weekend, as I did, save the greater part—and your walking shoes—for Stonington.

Walking is a must in Stonington: So many interesting buildings are crammed on each block that you'd miss too much driving through. First settled on the mainland in 1649, the village spread onto a peninsula, and you can see and smell the ocean at every turn. Connecticut's last commercial fishing fleet bobs in the harbor. Between a village square called Wadawanuck Park and an 1840 lighthouse stretch Water and Main streets, the former lined with shops and houses and the latter, grander residences. Side streets are characterized by more modest quarters. Plain two-story structures, some with wood-shingled gambrel roofs, are typical of the late-18th- and 19th-century whaling and coastal trading period. Many mansions date from 1837 to the 1890s, when the village was a hub for steamships from New York connecting with trains from Boston. Although most buildings are white, some are decidedly unhistorical colors—bright blue, for instance.

The Stonington Historical Society's brochure guides you on a walking tour from Wadawanuck Park, down Water Street and back on Main. The most impressive houses front the park: the ornate 1860 John F. Trumbull mansion, crowned by a widow's walk; and The Homestead, dating from the 1840s, with Corinthian columns and carriage steps in front. My favorite building, however, is farther down Water Street, a one-story commercial row structure behind a single facade of eight Doric columns. Called the Arcade, this rare shopping center of the 1800s once housed a fish market and drug and candy stores (now apartments).

And after you have had your fill of architecture, explore the many antiques shops housed in old commercial buildings on Water Street; prowl through the Robinson Burying Ground, 1781 to 1904, on Broad Street; and trek to the tip of the peninsula, known as the Point. From there, you can see Watch Hill, R.I., and Fisher's Island, N.Y. But it's chilly by the ocean, and if you find yourself yearning for a warm fireside, it's only a short drive to The Inn at Mystic.

The Haley mansion, the most recent acquisition of the inn (which consists of seven buildings that overlook Mystic Harbor), is a monument to romance. In 1904 Katherine Haley, a widow determined to make a brilliant match for her only daughter, erected the Colonial Revival mansion in hopes of luring a titled suitor from Europe. (When no proposals were forthcoming, the daughter settled for a local boy.)

Although the mansion is indeed impos-

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ing and its rooms contain fine antiques, the atmosphere is casual. The living room, with 17th-century pine paneling, has a mantel lined with delft tiles—the perfect place to hibernate before a blazing fire. The five guest rooms (four or five more will open when the third floor is renovated) feature vintage wallpaper, Windsor chairs and carved and canopied beds. Two rooms boast working fireplaces; four have whirlpool baths. Windows and balconies show off the view.

And what a view! On one side is the mast-dotted harbor; on another, the land slopes down to Pequotsepos Cove. And although the flower beds and goldfish pond are frozen over in winter, the bare trees reveal an even broader vista—a postcard memory to take home with you.

EDGARTOWN, MASS.
By Valerie Cruice

For me Martha's Vineyard in the middle of February is irresistible for two reasons: The Charlotte Inn and the opportunity to explore Edgartown when it belongs to the year-rounders rather than the tourists.

In winter, the island population ebbs to 12,000 (from 62,000 in summer). The streets are peaceful and empty and what transpires, as one crusty Yankee put it, is quite simply "life." If snow has fallen, you have three-mile-long South Beach all to yourself for cross-country skiing.

Staying at The Charlotte Inn, in the heart of the historic district and a half-block from Main Street, you'll adapt easily to the town's rhythms. The inn's main building, c. 1865, once was the home of Samuel Osborne, Jr., a prominent Edgartown businessman. The white clapboard Italianate structure, topped by a glass-enclosed cupola, was built at a time when Edgartown still enjoyed the prosperity that the whaling industry brought.

When Gery Conover and his wife, Paula, bought the inn 16 years ago, it was in poor shape. They restored the main house and furnished it with English antiques. The two front rooms serve as art galleries, which exhibit the works of local artists.

Fortified by a breakfast of fresh orange juice and homemade muffins, you can set out on a brisk walking tour of the town, called Great Harbour when it was settled by the British in 1642. Head down South Summer Street away from town, but don't go far. Right next to the Garden House

(Continued on page 46)


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(the oldest building in the Charlotte Inn complex) is the main office of the *Vineyard Gazette*, an award-winning weekly in print for over 140 years. The paper is housed in a pre-Revolutionary structure built by Capt. Benjamin Smith in 1764. Here artifacts from the paper's early days exist side-by-side with computer terminals. Pick up the latest issue, turn right as you go out the door, then continue on Summer.

Turn right on Cooke Street, and you will come to the Dukes County Historical Society complex, which includes a replica of the Gay Head Lighthouse with its 1854 Fresnel lens. You can see an 1852 Button hand-pumper fire engine, old boats, various carriages and a replica of a whaler's tryworks in which blubber was boiled down to extract oil. The museum and the Thomas Cooke House hold fascinating island artifacts. The house was built in 1766 for Squire Cooke, a merchant, politician and judge who once served as collector of customs. His house originally had a clear view of incoming ships. You can buy a *Walking Tour of Historic Edgartown* guidebook in the society's office before proceeding up School Street toward town.

Like most streets in Edgartown, School is narrow, with large houses built close together. Looking very much like members of the same family, most of the houses are white with black or dark green shutters. They are related in form, yet each has its own character. Coexisting harmoniously are center-chimneyed Cape Cod, Georgian, Federal, Greek Revival and Victorian structures. When you get to Main Street, turn left and look for No. 101, the Vincent House. Built in the 1670s, this shingled house is one of the oldest examples of early Cape Cod-style architecture.

Head straight toward the harbor and turn left at North Water Street. More than 20 historically and architecturally important buildings line this street overlooking the harbor. Most are the former homes of whaling masters and captains of merchant schooners. Each house has something to delight the eye, whether it's a sky-blue porch ceiling, a quirky portico or a Chinese Chippendale-type railing. At the Harborview Hotel, take the sandy path to the lighthouse. As you turn back toward the inn, you can see the panorama of North Water Street. To me, it looks like a quilt—a patchwork of three-dimensional squares and triangles playing against each other.■

DECORATOR'S DIARY:
SHOPPING WITH BILLY

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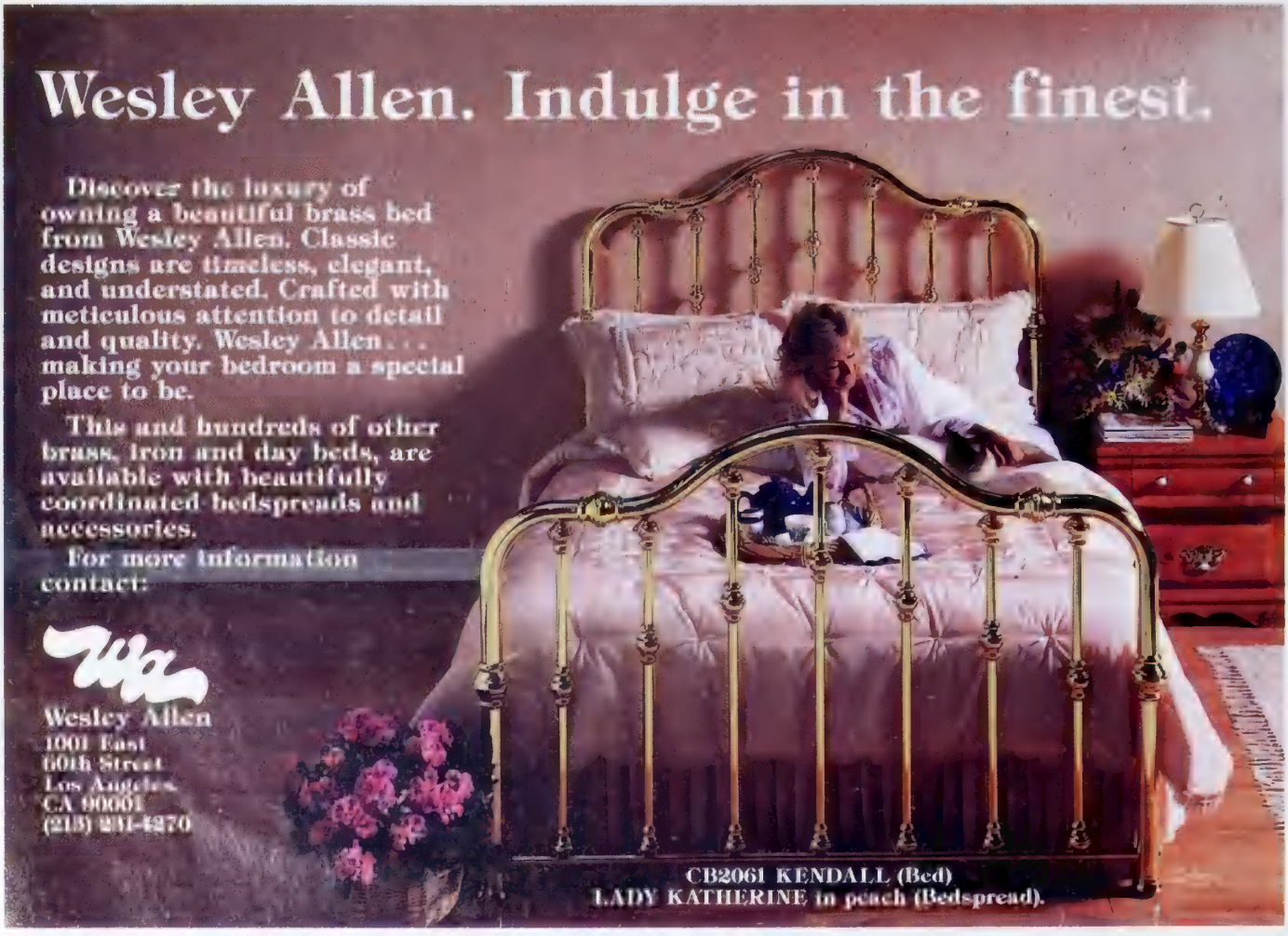
forced to go modern in the rest of the room to kill it. Taking something like this sofa seriously would lead to a very heavy decorating number. [They left the piece behind again.]

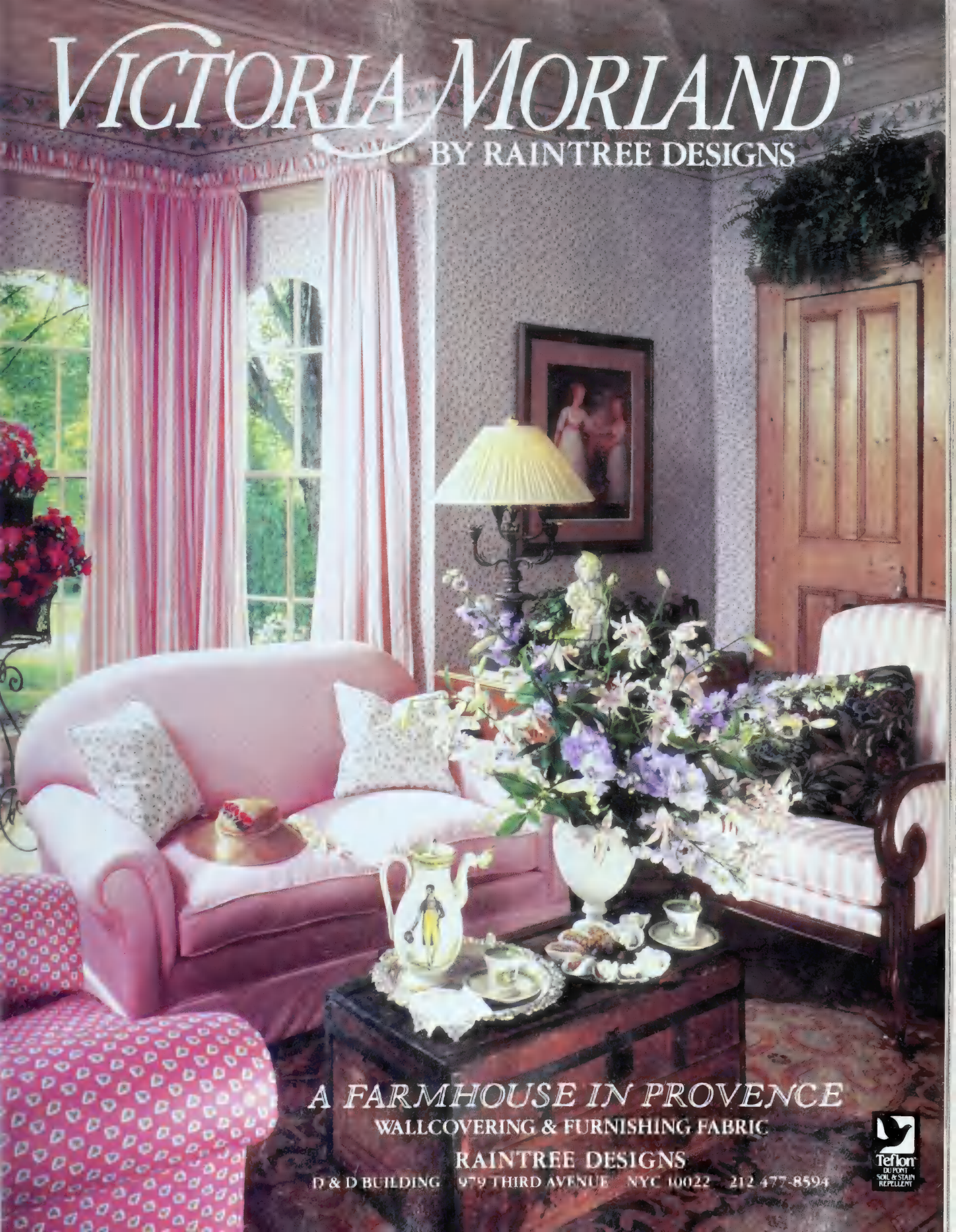
This warehouse was the size of a junior high school; there seemed to be a dozen auditoriums packed with furniture, china and glassware. Everyone was tired. The designers kept going. You never know. "I can still see," Billy said at 4:45 P.M. "I can't look at another object," Tony said at 5, and it was unanimous.

In the taxi returning to the hotel, the men passed a stretch that had been described as "all junk shops" by one of the better dealers. "If I had another day," Tony Baratta said, "I'd go to every one of those so-called junk shops. What other people think is junk we may think is wonderful. You can't rely on anyone else's taste."

That was Halloween. By Washington's Birthday, they will surely have seen those junk shops.■

Elaine Greene is a writer specializing in architecture and interior design.




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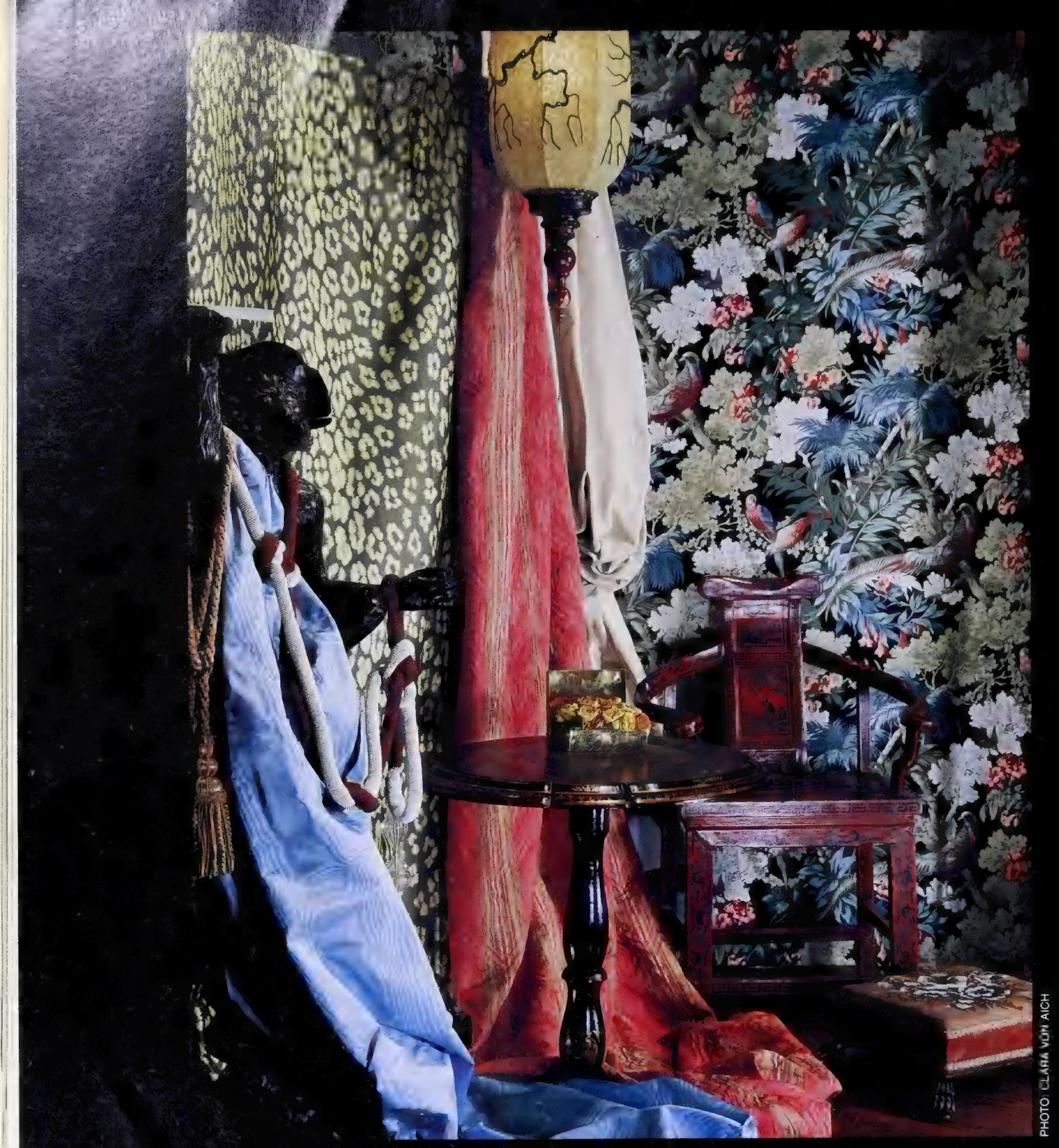


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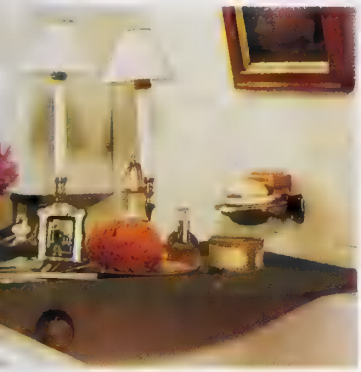


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Wrap a bedroom in romantic roses

How do you create a romantic bedroom? You might choose satin and lace to establish the mood. Or you could do what designer Dennis Rolland did—envelope the walls with an old-fashioned rose chintz. Not that he stopped there. To embellish the nostalgic theme, he found a suite of exceptional Victorian *faux*-bamboo bedroom furniture and added a host of dressmaker touches borrowed from the 19th century. For instance, the fireside slipper chair is dressed with a fancifully swagged skirt, rather like one Mr. Rolland saw in an antique print. (Perhaps as an unconscious response to 1988 hemlines, he designed it "so you can still see a lot of leg.") The pleated and swagged valances that drape the window and bed were also adapted from the Victorian period. Mr. Rolland copied the pattern directly from an old curtain-making book uncovered in a museum shop. The result of these old-fashioned decorating touches is a room well suited to the former Gimbel Estate that was transformed for the "Chieftans" Designer Show House in Greenwich, CT.►

How to give a bedside lamp a romantic makeover? With a lace slipcover *(right)*—a gathered "skirt" made from a bit of the scallop-edged curtain sheers at the window.




ARCHIVES
MANTEGNA



Romance spelled out in fireside comfort

The romantic masterstroke of this bedroom? Rich red curtains that are "seductive at night, clean and bright with the sun shining through," says Hethea Nye, who designed this room with partner Ralph Harvard of R. Brooke, Ltd. for the "Chieftans" Designer Show House. A flash of red also appears on the chintz-covered armchair, part of a fireside seating group that Mrs. Nye declares one of the most romantic things you can have in a bedroom.►


THE REDEVELOPMENT OF MANTEGNA



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Romancing the bath with old-fashioned luxury

One of life's greatest luxuries—basking in a soothing, scented bath—is even more romantic when candles are lit and a tray full of bath oils and magazines is at your reach *(opposite)*. This room, painted and designed by Marlea Cashman of English Accents for the "Chieftans" Designer Show House, features a serene landscape and a sky-blue ceiling. "It's an invitation to dream," says the designer. In the Parisian bathroom above, luxuries include a fireplace, an abundance of light and mirrors. Rice-paper shades let in the sunlight but filter out any intrusion from the city streets. A wall-mounted birdcage and an old dentist trolley serve as imaginative holders for bath supplies.►







WILLIAM P. STEELE

No matter how small your room is, never underestimate the power of pink to flatter everything (and everyone)

Sometimes the smallest rooms are the most romantic. "They're so conducive to intimacy," says Josef Pricci, pointing to this barely seven-foot-wide sitting room that he designed for the Kips Bay Boys' Club Decorator Show House in New York City. To play up its tête-à-tête possibilities, he filled the room with a surprising abundance of seating—two Hepplewhite chairs with bows on the tufted seats, one fireside club chair and a three-seater sofa. Pink gives the room a flattering glow, as does a mix of lamp and chandelier shades. Daylight is filtered through extra-full Austrian shades—a romantic touch that Mr. Pricci is partial to because they also create an enticing mood at night. "The shades make the room feel so much more *enclosed*," he says.►







Wicker, lace and soft, rich color give this kitchen the aura of romance

Why gut an old kitchen when a few clever cosmetic touches can save it? That's the reasoning applied by Lyn Peterson and Kristiina Ratia of Motif Designs. To wit, they replaced fluorescent strip lights with antique pendants (*without* moving a socket), covered the walls with a blush of pink wallpaper (in a print borrowed from a damask tea towel), and had the floor comb-painted—right *over* the old linoleum tiling—by Painted Possibilities of Whitestone, N.Y.►



EDGAR DE EVIA

How do you turn a sterile estate kitchen intended for a staff of cooks into a family space? Kristiina Ratia and Lyn Peterson took on the challenge for the "Chieftans" Designer Show House. Their first move: reorganize the space to create intimate seating areas. An extra pantry *(above)* became a cozy breakfast room, complete with a wicker settee *(opposite, bottom left)* and herb topiaries, ready for the cook to snip *(opposite, bottom right)*. In the main kitchen *(previous page)* they set adjustable stools around the marble work table so that cooks could chat or children could settle down with their homework. All lighting, including the double French pendant *(opposite, top right)*, is on pulleys so that it can be lowered to provide work light, raised for background ambience. One thing the designers didn't change was the built-in cabinetry. But they did give it a fresh look by adding lace panels *inside* the glass doors and disguising metal under the sink cabinets with navy-blue paint *(opposite, top left)*.■

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MEMORIES OF ROMANTIC ROOMS

By BRENDAN GILL

AS OTHER PEOPLE collect coins or stamps, I collect romantic rooms—or, rather, not being a billionaire, I content myself with collecting the *memory* of romantic rooms. Like any collector, I am eager to show off a few of the choice things I have picked up over the years, but since it is so difficult to agree upon a definition of the word "romantic," I ought to begin by stating what it means to me, especially in relation to architecture. First of all, it implies that on stepping into a room one feels a sudden quickening of the senses—an impression, not dependent upon reason and perhaps even at odds with reason, that the boundaries of the possible have been unexpectedly widened and that something wonderful is just about to happen.

This impression has little to do with the size of a room or with any conventional beauty it may be said to possess, and to that extent what I call a romantic room is bound to contain an element of mystery. It is also likely to contain an erotic element, though that element is by no means indispensable. On the occasions when it is present, one is inclined to share it not only with familiar companions but also with perfect strangers. And in such circumstances we need not fear that any major harm will come to us from a few moments of amorous recklessness. It is the nature of a romantic room to tame the unruly and embolden the timid; within its walls, as within any enchanted place, we are encouraged to hold out our hands to life and take certain chances. Having dared to do so, we may feel ourselves seized by happiness, and it is that seizing—that happiness—that I would describe as the quintessence of the romantic.

BUT ENOUGH OF definitions, for I feel the collector's usual impatience to set about displaying his treasures. The gem of my collection is at present away on loan, for a good cause, as you will learn; that omission having been noted, let me point up the variety of my holdings by first showing you a paneled library on the topmost floor of an ancient house on the Via Gregoriana in Rome. Rank upon rank of stout leather-bound volumes, their titles picked out in gold, line the walls from floor to ceiling. Would you care to glance for a moment at a volume of Diderot's *Encyclopedia*, second edition, complete with plates? Or a charming little Gothic "Dance of Death," with its wood-block skeletons executing what appears to be a lively Charleston? Beyond the open doors of the library lies a red-tiled terrace and, beyond that, all Rome, in the amber mist of a summer twilight.

Perhaps it happens that you prefer a more bracing climate? Then take the white mist of a summer morning in Norway; you wake in a one-room hut fashioned of logs and roofed with earth, somewhere in the high, cold Telemark country. At the foot of a meadow outside your windows stretches an immense lake, and later in the morning your vigorous host may invite you to enjoy a plunge into its icy depths, but be warned—in five minutes your body will be turning a perilous blue. Less cold but no less bracing is a country estate called Wyntoon, which lies hidden in a redwood forest on the McCloud River, in northern California. There I occupy in memory a rustic cottage that is one of the favorite items in my collection. I have borrowed it from the assortment of houses, apartments and castles acquired by the late William Randolph Hearst, who, whenever he tired of roughing it at San Simeon, would rough it in the never-never land of Wyntoon.

The romantic can be found on a tiny scale as well. For example, in an 18th-century farmhouse on the outskirts of a village in the Berkshire Hills is a room perhaps 10 feet square and less than eight feet high. It is a lean-to that was affixed to the farmhouse proper some hundred years ago; the fireplace mantel is Victorian, but its two small-paned windows, with their violet, crazed glass, are plainly the leftovers of some earlier structure.

The walls of the room are dark red, and the planked floor, where it shows beyond the boundaries of a circular rag rug, gives back the honeyed glint of innumerable waxings. Over the mantel hangs an oil painting of an English country gentleman, a firing piece loosely held in the crook of his left arm. On one occasion, the owner of the house, having been told that an excellent way to clean an oil painting was to rub its surface with half of a freshly cut raw potato, did so, in the hope of bringing out certain obscure details in the background. Ever since, mealy grains of potato have adhered to the yellow varnish of the painting; the background

The young man and young woman have made their way up a winding stone stair to this drafty, half-forgotten bedroom at the top of the tower"

remains obscure.

There are many rooms in the old farmhouse and many parties are given there. No matter how great a number of guests we may prove to be, sooner or later we seek to squeeze ourselves into the narrow confines of the little red room. Perched on the arms of chairs, slouched sidelong on a ramshackle couch or seated in a tangle of arms and legs on the floor, we drink and gossip and glance into the fire that with lively crackles and hisses seems, as the evening wears on, increasingly to be addressing us, always with the same message: Stay warm, stay close. Darkness and frost may press upon the windowpanes, but we ignore them; something is at work in the room that makes us merry as well as drowsy. We are among ghosts, and uncannily we feel that they are friends.



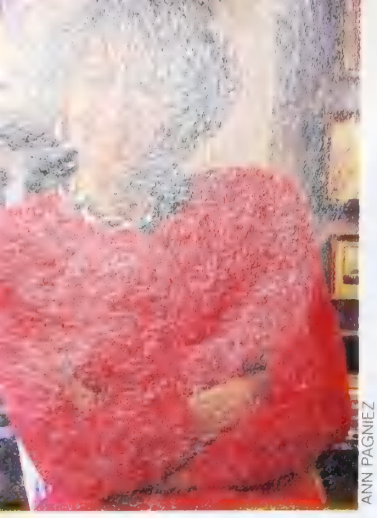
Marc Chagall "Birthday" (1915), oil on cardboard, 31-3/4 by 39-1/4 inches. Collection, The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss bequest.

There is another place of merriment and ghosts, though here the merriment as I have imagined it would spring up not in the midst of a jostling crowd but between two young people, not yet sure that they have become a couple. The room is to be found in a great Irish stone tower that has stood for centuries on a rocky bluff above the Liffey, a few miles west of Dublin. Meeting as strangers at dinner (for the hostess, a hardened sentimentalist, had decided earlier in the day that each of them was much in need of the other and had seated them accordingly), the young man and the young woman have grown increasingly intimate from one course to the next; they have grown moderately tipsy as well, to the point of ignoring their partners on each side of them—a fault for which the hostess has already forgiven them. It is, after all, the eve of St. Valentine's; allowances must be made.

THE HOUSE BEING OF historic interest, the hostess has invited her guests to wander among its hundred rooms. Armed with candles, the young man and young woman have made their way up a winding stone stair to this drafty, half-forgotten bedroom at the top of the tower. The chief object in the room is an immense four-poster bed in the Egyptian style. Its posts are capped by painted metal palm fronds; on its headboard is depicted a sphinx, alone in the sands of an illimitable desert. In the arched embrasure of a window that pierces the four-foot-thick walls has been fitted an antique copper slipper-bath, its brass faucets agleam. The young man imagines the young woman bathing in the tub, up to her shoulders in soapsuds. The young woman imagines the young man standing in the tub and looking about in vain for a contemporary American showerhead. Simultaneously they reach forward, each with the same impulse. They turn the brass faucets; not a drop of water emerges. Somewhere in the stone fabric of the castle the pipes have rotted away. That's Ireland for you, they exclaim, that's castles for you, that's all the things you dream about and that don't come true . . . . Oh, but they have much to talk about, those two!

And that is why the gem of my collection is missing; I have lent it to the young folk for a while.■

Brendan Gill, of The New Yorker *staff, is the author of* Many Masks *(Putnam).*



ANN PAGNIEZ

CHEZ de GANAY

A happy marriage of decorating styles: his, classic with serene colors; hers, resplendent with patterns and trim

"Austerity has never been my style," says Anne-Marie de Ganay, a Parisian interior designer whose rooms have been described as having a sumptuous Second Empire spirit. "I have always loved patterns, chintzes, mixtures—above all, mixtures. I think it's the mix of furniture and fabric that makes this apartment so different from a typical French house today." Even in the living room—which is more subdued than other rooms in her Paris apartment—the designer has upholstered walls, layered Oriental rugs on patterned carpet, embellished buttoned chairs with six-inch silk fringe. Mme. de Ganay (who uses her maiden name professionally) decorated this room for her husband, Jean-Claude Meyer. "When he was a boy, he saw a blue sitting room and has wanted one like it ever since. He would have preferred it plainer, but for me that would have been too cold!" ►



MICHAEL DUNNE

Left: **Mme. de Ganay's secretaire overflows with mementos both pretty and personal—a slightly crowded effect she likes.**
Right: **Around the mirror a typical de Ganay assortment of pictures includes Indian watercolors, an Italian landscape, two modern paintings plus flea market finds. Similar frames unite these disparate objects.**







The kitchen reveals her practical and romantic sides: Everything is brand new and up-to-date; the atmosphere, warm as toast

The starting point for the dining room was the side table covered in red velvet with deep fringe. "My grandmother made it years ago," says Anne-Marie de Ganay. For this, her favorite room, the designer next chose sensuous chintz for the walls and striped Italian silk for the balloon shades. Silk cord bordering the walls contributes to the atmosphere of understated opulence, as does the luncheon table set with family heirlooms plus new wineglasses and floral china from Mme. de Ganay's Paris shop, Juste Mauve. The folding velvet chair came from the family château. When the Meyers bought the apartment, they fell in love with its garden view, the lovely proportions of the rooms and the woodwork. But everything was in bad shape, including the kitchen. Its bright orange tiles and fake mahogany cabinets were remarkably transformed—in typical de Ganay fashion.►

Above: **"I wanted to avoid the laboratory effect that a brand-new kitchen sometimes has," says Mme. de Ganay. "I designed the cabinets and hood to look a bit old-fashioned, and I chose round sinks because they look less clinical, less functional."** ***Right:*** **The cabbage soup tureen and family candlesticks are favorite de Ganay table decorations.**





ANN PAGNEZ

A passion for upholstered walls leads to bathroom wallpaper that mimics draped chintz

Although the first in her family to practice interior design professionally, Anne-Marie de Ganay comes from a long line of splendid decorators. She learned from her mother (who learned from *her* mother) how to mix materials and objects fearlessly and, above all, how to make rooms comfortable. And Mme. de Ganay remembers well the pieces of fabric that her maternal grandmother bought at flea markets. Pillows covered in *les puces,* as flea market finds are called, still decorate the Meyer wing of the family château (see House Beautiful, August 1987).

Anne-Marie de Ganay demonstrates all these talents in her own Paris apartment. Her bedroom is a good example of the kind of lush atmosphere she creates, which never looks heavy or overdone. She has upholstered the walls, a bed and a chair with a Colefax and Fowler chintz that she sells in her shop. Two layers of ruffles trim the curtains, with the under layer bound in a tiny stripe of red. Silk cord like that used in the dining room trims the walls, as well as the head and foot of the bed. Ruching of the same chintz frames the mirror behind the bed. Mme. de Ganay always pads the walls under the fabric, and this, combined with the wall-to-wall carpet she favors, gives her rooms a luxuriousness.

Mme. de Ganay points out that fabric on the walls more than creates a luxurious ambience. "Fabric *makes* a room," she says emphatically. "Even without antiques or paintings a room will have substance and character if the fabric is important enough. You notice that I have no pictures in my bedroom. The flowers of the chintz are quite enough."■ *Photographer* MICHAEL DUNNE





Top left: **Mme. de Ganay at her dressing table.** ***Center left:*** **The master bath. One reason the designer's lush approach to decorating never seems overdone is that she doesn't take herself too seriously. In the bathroom, for instance, to continue the theme of upholstered walls (without the problems they would create in a humid room), she used trompe l'oeil wallpaper that defies telling it from fabric. Another touch of whimsy: Mme. de Ganay hangs her necklaces from the lamp and clips her earrings to the shade for easy access and decoration.** ***Left:*** **Because part of the original bedroom was cut off to create a walk-in closet, a mirror was installed to make the room seem larger.** ***Opposite:*** **Adrien Meyer.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION





GLORIOUS NEEDLEPOINT

A bumper crop of original designs, some available as kits!

Do these exuberant pillows make you itch to pick up a needle and yarn? If so, you're in luck. The cushions are two of five new designs now available as kits.

The designs are among dozens in Kaffe Fassett's *Glorious Needlepoint*, a new book that spills forth with bold-colored stitchery—and innovative applications. Although the author gives instructions and yarn requirements for making many of his pictures and patterns, he is more interested in inspiring you to be creative. "This book is not for the technically minded looking for fancy stitches," explains Mr. Fassett, who usually sticks to basic tent and long stitches. "Needlepoint for me is a vehicle for bringing personal color into any interior."►

As pretty as a flower, the lowly cabbage is the perfect subject for a pillow—or place mat. A creamy-white cauliflower provides color contrast. The cabbage cushion is $60 (place mat is not available in kit form); the cauliflower, $60. Each kit, which can be ordered by mail, includes silk-screened canvas, yarn and instructions.

From *Glorious Needlepoint* by Kaffe Fassett; photography by Steve Lovi. Reprinted by permission of Clarkson N. Potter, Inc. Copyright © 1987 by Kaffe Fassett. Photographs copyright © 1987 by Steve Lovi.





These delft-patterned place mats (each kit, $60) are evocative of the bold blooms on Victorian jugs. Blue-and-white porcelain and figurative tiles could provide references for your own designs. And why not try alternative colors, such as shades of terra-cotta and moss-green?



"Needlepoint is the perfect medium in which to capture the color highlights and shadows of fruits and vegetables"

Part of what makes the designs in *Glorious Needlepoint* so beautiful is their voluptuous—and complex—coloring. "A rich, varied texture of pattern and color is preferable to solid ground," writes Kaffe Fassett, a painter who turned to needlepoint by way of knitting. This preference has led Mr. Fassett to unlikely needlepoint subjects—lichen-covered stones, chipped plates found at flea markets, pieces of wrapping paper—as well as such traditional ones as the fall fruit pictured here.

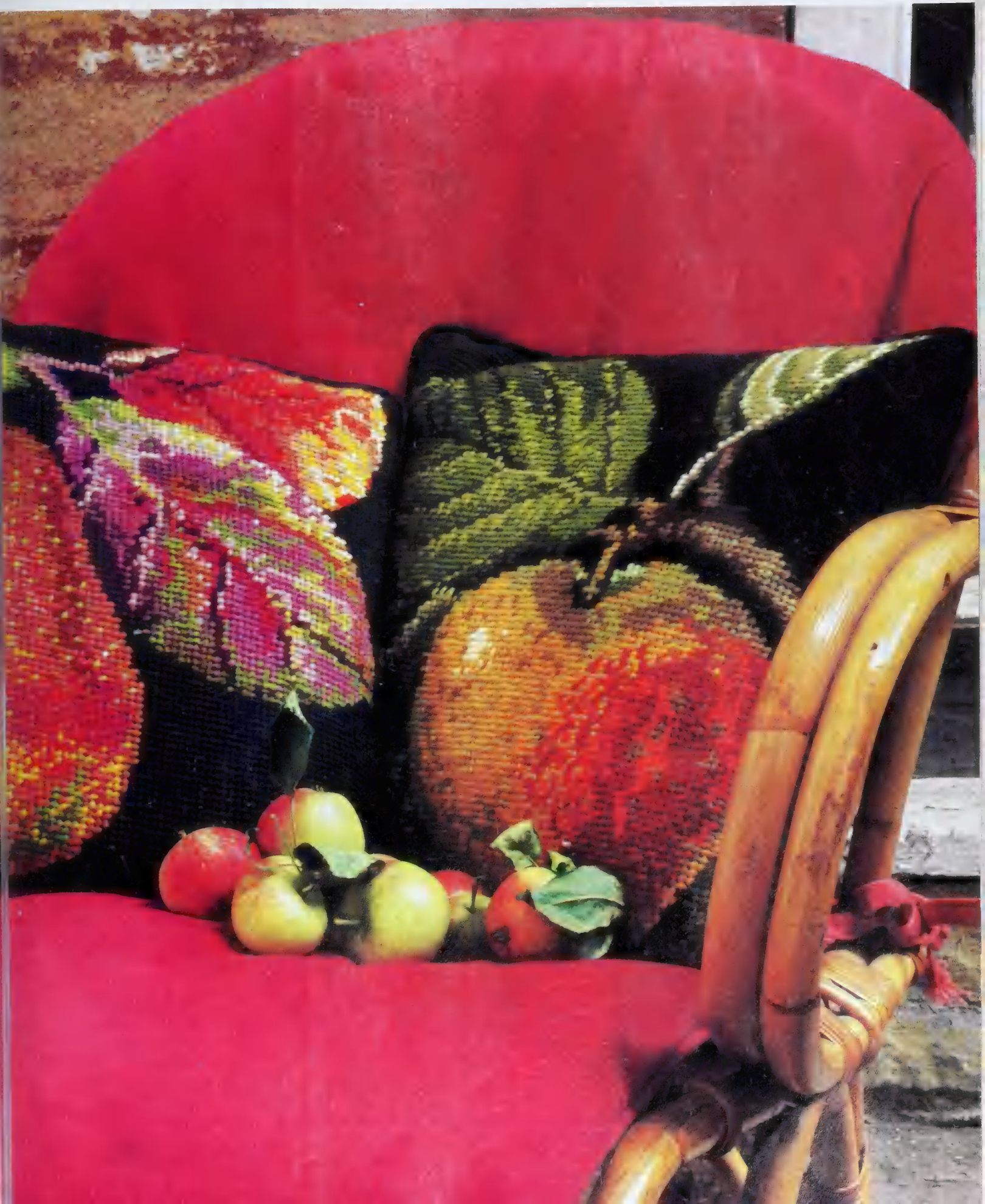
"Any fruit subjects would make handsome cushions," Mr. Fassett writes, "but the complex colorings of autumn fruit and turning leaves make them particularly luscious on a large scale. Each piece becomes a landscape of dots, veins and blushes of color."■





Autumn fruits lend themselves to larger-than-life kit designs (pear, $70; apple, $70). The floral tapestry *(above)*, patterned after old embroideries and the decoration on Chinese pots, was designed to upholster an antique carved chair (not pictured). Its tobacco and rust tones were chosen to complement the wood.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





SLIP INTO SOMETHING COMFORTABLE!

For the incurable romantic, a bedroom addition, a world unto itself



Great Design At Retail

How to achieve the same net results? From 200 yards of mosquito netting, designer Ronald Bricke made two large panels, which he roll-hemmed like handkerchiefs. He then braided the panels, leaving a small opening at the top to loop around a swag hook screwed into the ceiling. To prevent unraveling, Mr. Bricke wrapped a strip of netting around the end of the braid and stitched it into place.►





Preceding pages and above: **Queen-size cherry bed, $2,905; three-tier-shelf desk, $2,750; beech and pine settee with drawer, $1,430; armchairs, $885 each; cherry chair with rush seat, $470; bedside cabinet, $795; set of three tables (two shown), $660; all, Grange. Woven-check fabric for seating, Petit Point, $15 per yard, Waverly. Rugs: Floating Grid (seating area), $1,134; Halland Huck Weave (under bed), $1,880; both, Elizabeth Eakins Inc. Wall brackets, $1,200 for the pair, Bob Pryor Antiques.**

Like an old-fashioned sleeping porch, this airy room is the next best thing to being outdoors. Indeed there are so many garden features—brick floor, urns and potted plants, to name just a few—that when the doors and windows are open, you feel at one with nature.

"What could be better than to wake up with the sun and see the birds first thing in the morning?" asks designer Ronald Bricke, who played up the romantic features of the 20-by-45-foot room, an addition to a turn-of-the-century farmhouse. Uncurtained, the classical windows and doors let in abundant light and frame pastoral views. Instead of using patterned fabrics, Mr. Bricke chose white cotton piqué for seating, mosquito netting for the bed canopy and white bath towels. Colors come from two small blue-gray rugs, plants, natural woods and brick floor.

To complement all these wholesome materials, Mr. Bricke selected honey-toned furniture from the French company Grange. Some of the pieces commemorate famous French writers and philosophers—the writing desk against the wall is modeled after one owned by George Sand; the desk near the bed is based on Jean Jacques Rousseau's. Shapely and sturdy, the country-style furniture holds its own in this big, rough-textured room, where daintier pieces would become lost.



The furniture is arranged casually to define distinct areas for sitting, sleeping, writing and bathing. Placed on an angle, the chairs and settee have the offhand look of patio furniture. "I ignored the shape of the room," Mr. Bricke says, "and placed the seating to capture the best views."

Pulling the sleigh bed away from the wall increases its importance in the room. "If you have this much space, why shove the bed into a corner?" asks Mr. Bricke, who fashioned a tented canopy inspired by the cloudlike fabric in 18th-century paintings by French artist François Boucher.

The bed is just one of many romantic elements. The ceiling fan, antique cage with a white dove, and classical urns all evoke romantic eras. Antique brackets on each side of a Palladian window form a balanced wall composition and pull the eye up to the ceiling. And what could be more luxurious than relaxing in a hot tub with a sunny outlook? Beyond the patio, furnished with Grange wicker, is a pond populated by ducks and geese. There is also a resident turtle who sunbathes on a raft—an amusing sight from the indoor bath or any vantage point.■

Editor CAROLYN ENGLEFIELD
Photographer MICHAEL SKOTT

FOR HOW TO FIND STORES NEAR YOU,
SEE HB READER ADVANTAGE PAGES
FOR MORE DETAILS, SEE PRODUCT INFORMATION

Fan, $299, Casablanca Fan Co. Baby pillows (on chair and also on sofa), $10 to $40, Cherchez. Plant stand, $375 for a pair, Evergreen Antiques. Cast-iron urn (on stand), $1,000; 18th-century birdcage, $1,250; both, T & K French Antiques, Inc. White towels, $39.50 each, Leron Inc. Towel with fringe, $135, Anichini Antique Linens at Barneys New York. Cast-iron urn with bird, $5,800 for a pair, from Howard Kaplan Antiques.





BED TIME

Dreams are made of these—and the reality is that they are available in stores now

Clockwise from top left: **Imagine John and Abigail Adams sleeping soundly in a cherry pencil-post bed; $1,450, Scott Jordan, Furniture, Inc. Or Zelda and Scott Fitzgerald creeping into a quilted bed at dawn; $2,025, Swaim Originals. Count the ways the Brownings would love a mahogany sleigh bed; $4,300, Kindel Furniture Co. at J. H. Harvey. What might enchant Nellie Forbush's evenings? A bamboo four-poster; $1,988, J. Williams. Dream of Penelope awaiting Odysseus in an ancient Greek-inspired metal bed; $1,449, Dresher.►**

Even the most tailored rooms get a romantic lift from a four-poster or curvy wicker bed. These variations on old designs are today's visions of peacefulness.

It isn't just another piece of furniture. It's a private world where you're likely to spend a third of each day—and presumably feel safe, rested and content. The beds on these pages evoke special places. We've dressed them minimally to point up their individual details and graceful proportions. Painted maple reproduction of a c. 1750 bed, $1,150; trundle on wheels, $525; Leonard's Antiques. Oak four-poster, $950, Bernhardt Furniture. All pillows are made of Du Pont-approved "Quallofirm." Mattresses and box springs, Kleinsleep. Sheets and pillowcases, Utica by Stevens.





Shedding romantic light on the double bed to suit your dreams. *Clockwise from bottom left:* Lacquered steel bed, $2,850, Michael Shannon Associates. Reproduction Victorian wicker bed, $1,125, O'Asian Designs, Inc. Welsh pine bed, $1,000, Henredon. Pencil-post bed, custom-painted to match fabric, $3,000, Mary Donald Floorcloths.■

Editors KATHLEEN MAHONEY
and JODY THOMPSON-KENNEDY
Photographer TOM McCAVERA





Seen from the street *(above)*, the Fuselier residence with its substantial columns is a typical "mansionette" of the 1920s. The addition can be seen through the garden, which has beds of seasonal flowers. The skylit dome *(below)* soars 17 feet, opening the room to sunshine and moonlight. The swimming pool *(right)*, set behind the house, has a classical balustrade that often serves as a diving platform for three teenage boys.







ADDING ON TO ENRICH FAMILY LIFE

What to do when a formal house is not compatible with three teenage sons? Harold and Ann Fuselier of New Orleans solved their generation-gap dilemma by adding one separate wing for everyone's leisurely pursuits. But adding on to their 1920s brick house required a design that would harmonize. With that in mind, architects Fritz von Osthoff and Jock Warren designed a classically proportioned annex, 20 by 35 feet, with French doors, round windows and a 12-sided skylight. Crown moldings help further the relationship between the two structures.

What helps set the new wing apart is its easy-care furnishings and interior design by Tom R. Collum. Taking into consideration the humid climate and the fact that the room faces a pool on one side and a garden on the other, he prescribed slipcovers, cool marble floors and a crisp linen rug. The ceiling is painted an unusual shade of pale blue typical of the soft Southern palette and old veranda ceilings. Herein you get a sense of unity—a feeling the family now enjoys in this new retreat.►

Photographer RORY ALEXANDER

FOR MORE DETAILS,
SEE PRODUCT INFORMATION

Dr. and Mrs. Fusellier *(below)* in front of an ever-blooming hibiscus plant. The couches *(right)* are slipcovered in Norma Jean linen fabric from Donghia Textiles. The wing chair fabric is La Portugaise brown-striped glazed-cotton chintz from Brunschwig & Fils. The neutral-color linen rug is a custom Wilton design from Stark Carpet Corp.■

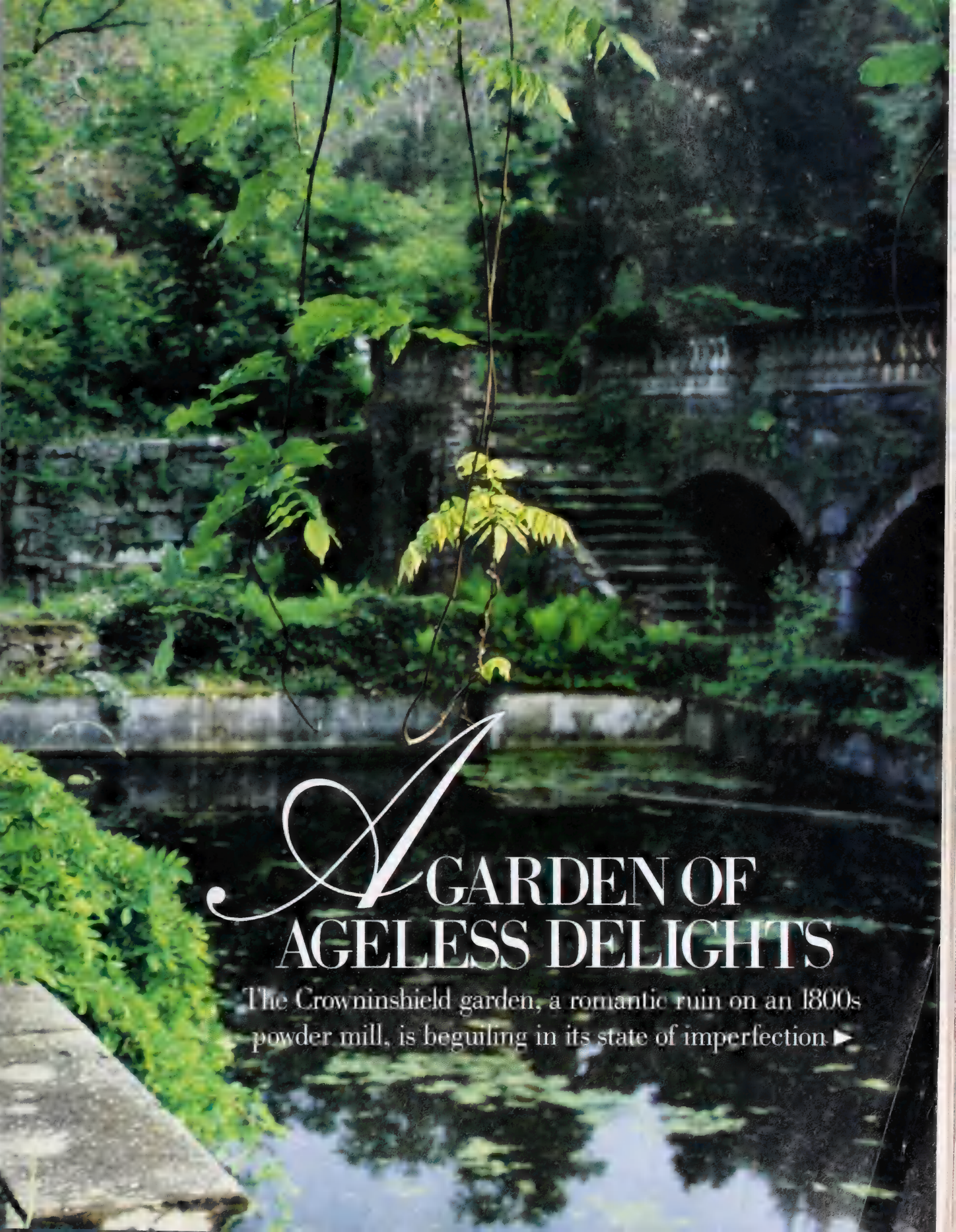




PHOTOGRAPHS BY ANDREW BOYD

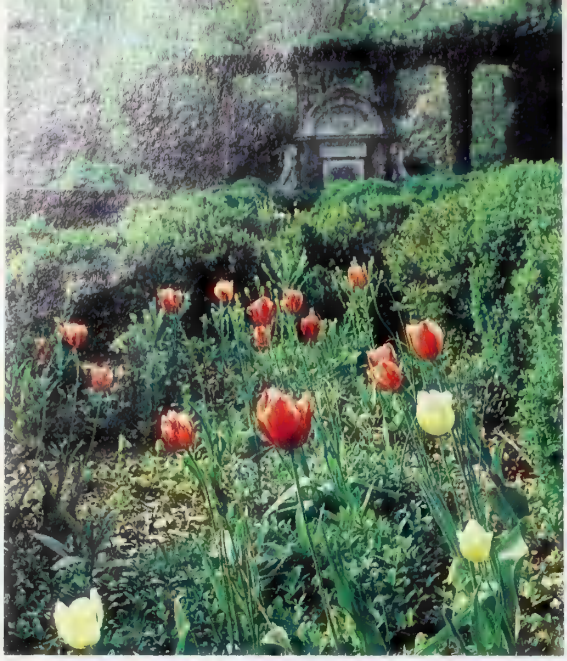

This great
escape proves
ideal for
parents and
teenagers alike



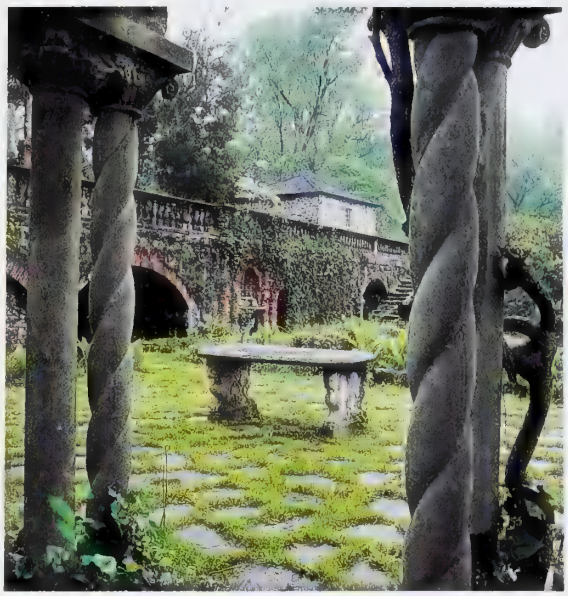


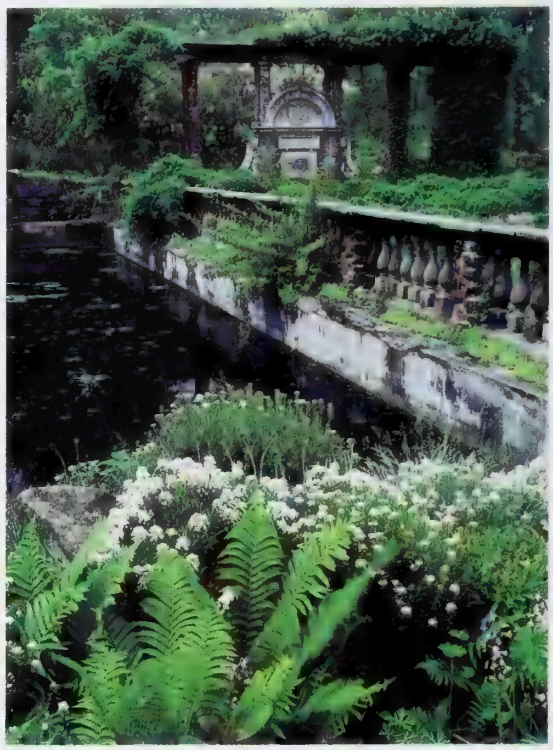
A GARDEN OF AGELESS DELIGHTS

The Crowninshield garden, a romantic ruin on an 1800s powder mill, is beguiling in its state of imperfection ►









Opposite: Evocative of Mediterranean gardens, this terrace has paths that lead you to a Greek god on his pedestal. Mosaic tiles and old brickwork form walkways to grottoes and shadowed niches where other mythological statues stand, often surrounded by wisteria vines. One scenic walk leads to a pool (*left*) near the remains of pillars and an arched wall.

Crowninshield garden is one of America's best-kept secrets. I first discovered it at age 16 in a book called *Treasury of American Gardens* by James M. Fitch and F. F. Rockwell. One chapter, "On the Ruins of an Old Powder Mill," left a lasting impression, for it was about a remarkable garden, a sort of living theater, begun in the early 1920s by Mr. and Mrs. Francis B. Crowninshield without any professional help. Designed as a pleasure grounds in which you experience different outdoor rooms, it embraces the remains of former structures, specifically the old powder works of E.I. du Pont that had blown up in 1890. The property, known as Eleutherian Mills, was passed on by Colonel Henry A. du Pont to his daughter and her husband with the understanding that they would maintain it and occupy it for a part of each year. The Crowninshields thus began transforming the industrial ruin into a fascinating arrangement of terraced gardens (a source of inspiration for my own garden). Like archaeologists, the couple supervised excavations of the ruins, spending six years laying out the remnants. For example, the basements of the old mill structures were used to form the pools. By flooding the old foundation, they preserved the ground plan of the factory and furnished a basic pattern for their garden complex.

Recently, I set out to find that secret corner of America next to the Brandywine River in Wilmington, Delaware. Since it is not yet open to the public, the search required persistence. Remembering the name of the family from the book, I asked about and ultimately found the property, now a part of the Hagley Museum and Library. Surely when the Crowninshields were alive there was a lot more love lavished on the garden. But I think they would have liked it even better now than in 1956, when it was more tame; after all, they built a ruin and now it truly is.■ —JOHN F. SALADINO

Photographer MICHAEL SKOTT

Here and previous pages: Ruins of the old powder mill form the "outdoor rooms" of this Italian Renaissance garden revival. Terraces, reflecting pools and classical elements are foils for the spring plantings arranged by the Crowninshields for that time of year when they'd be in residence. Growing today on the six acres, as if by accident, are tulips, azaleas, peonies, lilacs and candytuft.

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CLOSE-UPS

DETAILS! DETAILS! HOW TO ACHIEVE THE ROMANTIC REFINEMENTS IN THIS ISSUE



A PEEK INSIDE OUR TENTED CANOPY *(page 78)* reveals snowy antique (hence, unmatched) sheets and pillowcases—examples of many old linens available now. Since they require special care, save these to grace a chaise or to curtain a tiny window. Your dreams will be as sweet on linens that simply *look* old. Sources: For new linens, Paper White Ltd., PO Box 956, Fairfax, CA 94930; or Twin Panda, Inc., 420 Madison Ave., Suite 804, New York 10017. For antique linens, see Where to Find It, HB, January 1988.



TODAY THERE'S A NEW CRAZE FOR COLORED GLASS. Depression glass, once given away at carnivals, is selling for record prices. And master artisans are also blowing, swirling and frosting glass in colors from pastel to brilliant.

Here, we've selected the best one-of-a-kind and produced-in-quantity pieces for your home. The key to displaying: More is better! Pick a color that complements your china to add beautiful accessories. Or amass a collection of museum-quality pieces in related hues (below: peach, salmon, apricot and rose; more colors on page 22). Dramatic showcases: backlit glass shelving or a table bathed in natural daylight. For schematics and details, see HB Reader Advantage pages.



IF YOU ENJOY THE DETAILS OF ROMANTIC DECORATING, you'll benefit from this almost-of-the-period fringe *(above)* created by designer Georgina Fairholme for Lee Jofa. The crystal drops from each loop make it less formal than plain fringe and add sparkle to a room—especially when it borders a curtain (see page 51, HB, January 1988) or a lampshade. See similar fringes on several lampshades in this issue *(pages 52 to 63)*. Handsewn in England, Salisbury Beaded Fringe comes in white or parchment color, each with translucent drops. And, clearly, it's worth $48 a yard!



GLIMPSE THIS CLEVER CHAIR on page 53. Each skirt section is made like a curtain swag—hemmed, lined, interlined, then gathered at the corners. Blue fringe matches cord trim. And its Anglo-Indian-influenced back has little rosettes over Turkish corner tucks. Now *that's* inspired decorating!■ —PHYLLIS BARTLETT

CHAIR, ELIZABETH HATHON; BED, MICHAEL SKOTT; GLASS, GRANT PETERSON; CURTAIN, ELIZABETH HATHON



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ENTERTAINING PLUS

By SARAH BELK

VERMONT STORE OWNER JACKIE ROSE PRESENTS A COMFORTING BREAKFAST TO WARD OFF WINTER'S CHILL





In Vermont, maple sap begins to flow at the end of February—signifying that spring is just around the corner. "But the air can be frosty-cold and gray for another two months," says Jackie Rose, owner of The Store in Waitsfield, Vt. "So there is nothing I like better than serving a home-made breakfast for my family on lazy winter Sundays. After a hearty meal, everyone is comforted and well fueled for a day of skiing, skating or perhaps a walk in the woods." Mrs. Rose has been interested in food and cooking since the '50s, when she studied classic French cookery in New York City with cookbook author and teacher Dione Lucas. "My recipes are based on the classic techniques that I learned from Dione. However, I use the food processor, blender and other modern conveniences with abandon. They were forbidden in cooking school! Time-saving appliances make a big difference in entertaining today—now that we're all so busy and don't have time to whisk egg whites by hand." Mrs. Rose's passion for food and cooking is evident on her store's shelves, which are stocked with old and new cookware, cookbooks and an array of regional foods, such as maple products and wheels of sharp Vermont cheddar cheese. The breakfast here celebrates some of Vermont's finest products.



M E N U

*Buttermilk Waffles**

Canadian Bacon

*Vermont Corn Bread**

Coffee

Tea

Chilled Apple Cider

Mrs. Rose, in front of her Methodist meeting house-turned-store *(above left)*. Make waffle batter in the food processor (egg whites make them feather-light) and serve with Canadian bacon and warm maple syrup *(above)*. Dust maple-flavored Vermont corn bread *(left)* with confectioners' sugar and serve with sweet butter and apple cider jelly or blueberry preserves.■

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*SEE RECIPE SECTION

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THE BOUNTIFUL NORTHWEST

A great Oregon cook presents a cornucopia of lively new dishes—including this winter fruit compote with pear sabayon sauce—featuring the bounty of the region ▶



Although inspired by the Northwest, the dishes here can be made anywhere—using berries, mushrooms and fish from your local purveyor



Serve the soufflé made with Oregon blue cheese *(above)* with a Pinot Noir from Eyrie, Sokol Blosser or Adelsheim. Regional cheeses *(above right)* at Portland's Yamhill Market. Serve chicken with oyster mushrooms *(right)* with a Johannisberg Riesling or Chenin Blanc from Hogue Cellars.





Salmon chowder *(left)* accompanied by pear and fennel salad can be paired with Chateau Ste. Michelle's Chardonnay or Eyrie's Pinot Gris. Serve leg of lamb with chanterelles *(below)* with a Chateau Ste. Michelle Merlot or Cabernet Sauvignon or a Hogue Cellars Merlot. Plate and napkin, Gear Stores.

The Indians must have been in heaven!" says Portland cook Amanda Hewell, referring to the early Yakima and Chinook tribes that once inhabited Oregon and Washington. "At least I'm sure they never went hungry. And because of the wealth of raw materials here, there is still an overwhelming sense of plenty and abundance." We asked Ms. Hewell, a formidable cook who studied with Madeleine Kamman in France, to create dishes for us using ingredients the Northwest is famous for.

There is no real "Northwest cuisine" per se. The region is younger than its Eastern cousins, whose age-old classics like Boston baked beans, Rhode Island johnnycakes and pecan pie have been mainstays for hundreds of years. However, Northwest fish, cheeses, vegetables, fruits and the products made from them—including wine and a variety of beers—are some of the best this country has to offer. The outstanding local ingredients are what make Northwest cooking special.

Because of the temperate climate and varied geography, fish and shellfish thrive; fruit and vegetables flourish. Among the gifts offered by Northwest waters are Puget Sound mussels, Pacific oysters, geoducks (large hardshell clams), squid, tiny pink scallops, Dungeness crab, sturgeon and, of course, the ubiquitous salmon. From the earth, yellow Finn potatoes, wild mushrooms, sweet Walla Walla onions and elephant garlic are harvested and shipped across the nation.►





Blackberry gingerbread *(right)* is infused with fresh gingerroot. Sift confectioners' sugar over (use leaves as a stencil) and serve with fresh raspberries and whipped cream. Walnut-stuffed pears *(below)* are accompanied by caramel syrup and whipped cream.



Filberts, walnuts and tree fruits—especially apples and pears—plus a mind-boggling array of berries are the stuff a cook's dreams are made of. "Here in the Northwest, we eat copious amounts of plain, raw fruit," says Ms. Hewell. "It is so perfectly ripe, so fragrant that it often needs no cooking or embellishment." As a result of prolific fruit farming, Northwest jams, preserves, conserves and flavored vinegars are produced in large quantities and are available in most parts of the country.

Another offshoot of fruit production is wine making. The climate of much of the Northwest has been compared to that of Burgundy and Bordeaux, where some of the world's finest wines are made. Oregon's lush Pinot Noirs are held in high esteem, and they vie with some of France's best. Washington produces Johannisberg Rieslings, Chardonnays, Merlots and other varietals of exceptional quality. And wines made from fruit other than grapes are a regional specialty. Bartlett pear, raspberry and rhubarb wines are fragrant and light, not sticky-sweet or cloying. They marry well with many foods and make pleasant aperitifs too. Unique fruit wines (especially those from Paul Thomas winery), as well as the wines recommended on these pages, are available in major cities and will complement your Northwest-inspired meal perfectly.■

—SARAH BELK

Food, photographer: JESSE GERSTEIN
Markets, photographer: WAYNE ALDRIDGE

FOR MORE DETAILS, SEE PRODUCT INFORMATION
RECIPES BEGIN ON PAGE 112

"In my neighborhood, there are walnut, pear, apple and quince trees, and thickets of blackberries for the picking"





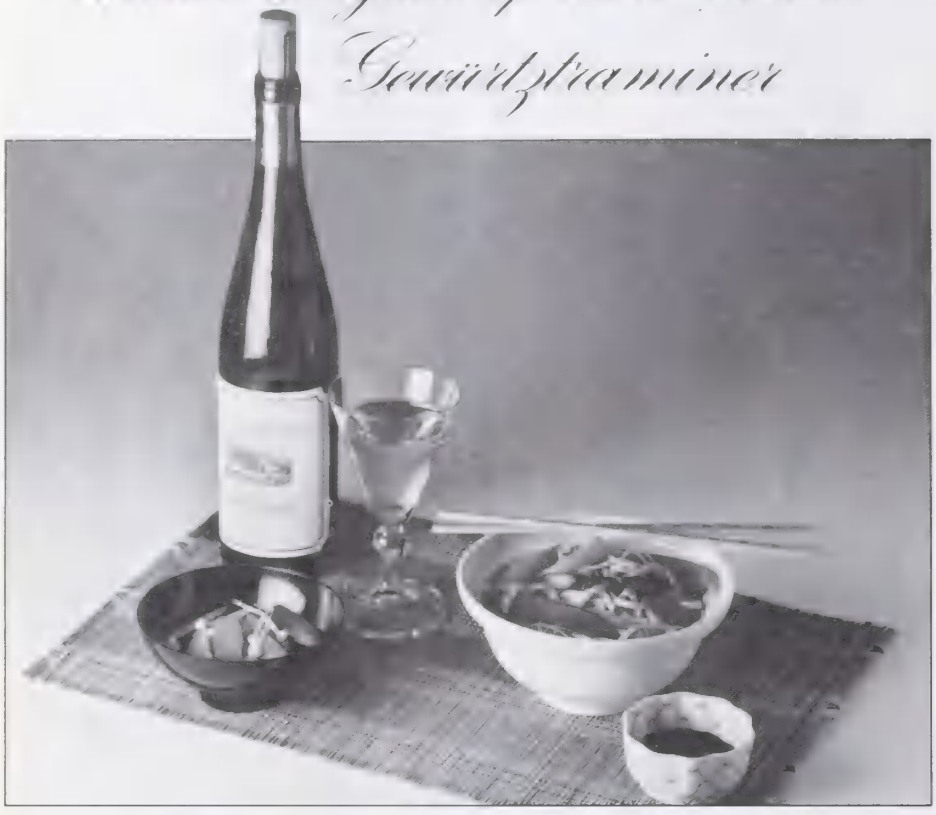


Homemade kirsch-flavored ice cream with kirsch-soaked cherries *(above)*. An array of produce at Portland's Yamhill Market *(center left)*. Hazelnut tart with chocolate drizzles *(left)* is the Northwest's answer to pecan pie.

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

Wine Bargain of the Month: Gewürztraminer



Gewürztraminer—crisp, fragrant, flavorful—is the perfect white wine to serve with rich and spicy dishes. Its refreshing, zippy flavor makes it excellent with dishes that ordinarily call for reds (such as sausages) or overwhelm other whites (such as Oriental fare or curries). We suspect the only reason Gewürztraminers aren't more popular is that people stumble over the name (Ga-vertz'-tra-meen-er). In California, where Cabernets are known as "Cabs" and Zinfandels are "Zins," many wine lovers just ask for "Gavertz."

The 1986 Rutherford Hill Gewürztraminer from the Napa Valley is a delight—tart, fresh, delicious and a great value at about $7 nationwide.

FINDING VALUES ON A RESTAURANT WINE LIST

In the ideal restaurant, the waiter can always suggest a reasonably priced wine that will be wonderful with the dishes you've ordered. But the truth is that in most places you're on your own with the wine list. And when confronted with all those names, you may find that making a selection can be daunting. Here's how we narrow the choices when dining out.

- We stay away from famous-name Bordeaux, Burgundies and Champagnes. Very prestigious wines—particularly from old, scarce vintages—are almost always the most overpriced on the list. Look at the California and Italian listings instead.
- We also stay away from the least expensive wine on the list; house wines are often jug wines with high markups.
- Some types of wine are consistently good values—and happen to be good with a variety of foods. Among whites, we look for Sauvignon Blancs from California, Rieslings from Alsace and Muscadets from France; among reds, Côtes du Rhône and Beaujolais from France, Merlot from California and Chianti from Italy.

ELIZABETH HATHON

REDS OF THE NORTHWEST

By now most American wine lovers are aware that Oregon, Washington and Idaho produce first-class wines—notably delicious, light, crisp whites such as Riesling, Chardonnay and Gewürztraminer. But the Northwest's cool-climate wine regions happen to be located at about the same latitudes as Bordeaux and Burgundy in France, and it was only a matter of time before fine reds would be produced here too.

In the past several years Washington has been gaining a reputation for its classy Cabernets. They more often resemble lean, tannic Bordeaux than the fruitier California Cabernets—and as a result, they pair especially well with food. Current top examples include the fragrant, olive-y 1983 Chateau Ste. Michelle (about $11); the fruity, intense '83 Columbia "Red Willow Vineyard" (about $14); and the light, elegant '84 Hogue Cellars Reserve (about $11). All are excellent with roasts and grilled meats. Merlot, a softer cousin of Cabernet and a perfect companion for lamb dishes, is another Washington success. Look for the lush '84 Covey Run and the smooth-textured '85 Hogue Cellars (both about $9).

Oregon's Pinot Noirs have much of the delicacy and complexity of fine red Burgundy, and are among this country's best. They tend to be more delicate than California Pinot Noirs, and vary from light and fragrant examples reminiscent of fine French Beaujolais to powerful ones that have the lingering, smoky-cherry flavor of Chambertin. Served slightly cool to bring out their emphatic fruitiness, they are excellent with veal, beef and game birds. The 1983 and 1985 vintages were outstanding ones for Pinot Noir, and examples from the top producers—Eyrie, Adelsheim, Sokol Blosser, Knudsen Erath and Oak Knoll—are worth searching for. Oregon Pinot Noirs are good values at about $12 to $16 a bottle—far less expensive than Burgundies of comparable quality.■



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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

At this time of year, we begin to dream of warm sunlit beaches and the lusty flavors of Mediterranean cuisine. Here is a menu that captures the sunny spirit of southern France and Italy. Prepare the caponata—a Sicilian eggplant and tomato mélange—about an hour before serving to blend the flavors. Serve it on lettuce-lined plates as a first course. The broth for the fish stew may be made in advance, but don't add the fish until you are ready to serve the caponata. The lemony cheese pie can be made earlier in the day (or before) and garnished with fruit at the last moment. Menu serves 6.

WARM CAPONATA SALAD

- 1/2 cup olive oil
- 2 onions, thinly sliced
- 1 garlic clove, minced
- 1 medium-size tomato, peeled and chopped
- 2 celery ribs, diced
- 1 medium eggplant, peeled and diced
- 1 green pepper, diced
- 6 Italian olives, pitted and quartered
- 2 tablespoons red wine vinegar
- 1 tablespoon sugar
- 1/2 teaspoon salt
- 1/4 teaspoon freshly ground black pepper
- 1/4 cup capers, drained
- Arugula, romaine or watercress leaves
- 1 yellow pepper, thinly sliced lengthwise, for garnish

☐ In 2-quart microproof casserole, combine oil, onions and garlic. Cover with lid or plastic wrap turned back slightly on one side and microcook on high 2 minutes or until onions are slightly tender.

☐ Stir in remaining ingredients except capers, arugula and yellow pepper. Cover and microcook on high 8 minutes; stir well. Re-cover and microcook on high 4 to 6 minutes or until vegetables are tender.

☐ Stir in capers. Let stand at room temperature 1 hour. If not serving immediately, refrigerate, then reheat on high 3 to 4 minutes, until warm, stirring once.

☐ To serve, line 6 salad plates with arugula, romaine or watercress. Spoon caponata onto lettuce and fan out yellow pepper slices at the edge of each plate.

MEDITERRANEAN FISH STEW

- 1/4 cup olive oil
- 2 garlic cloves, minced
- 1 onion, finely chopped
- 1-1/2 cups ripe tomatoes, peeled and chopped
- 1/4 cup dry white wine
- 1/4 cup chopped fresh basil
- 1/4 cup chopped fresh parsley
- 1/2 teaspoon salt
- 1/2 teaspoon freshly ground pepper
- 1/8 teaspoon dried red pepper flakes
- 1 bay leaf, crushed
- 1 pound squid, dressed and well rinsed, cut into 1/4-inch circles, including tentacles (or substitute 1/2 pound fish fillets)
- 2 pounds assorted thick, lean fish fillets, (whiting, halibut, monkfish, bass) cut into 1-1/2-inch pieces
- 1 dozen mussels, scrubbed
- 1/2 pound shrimp

☐ In 3-quart microproof casserole, combine oil, garlic and onion. Cover tightly with lid or plastic wrap turned back on one side and microcook on high 2 minutes. Add tomatoes, 1 cup water, wine, basil, parsley, salt, black and red peppers, and bay leaf. Cover again and microcook on high 6 to 8 minutes, or until boiling; stir.

☐ Add squid and fish. Cover again and microcook on high 7 to 9 minutes, or until the fish becomes opaque, stirring once.

☐ Arrange mussels and shrimp around the rim of the casserole. Cover and microcook on high 2 to 4 minutes, or until mussels are opened and shrimp turns pink. Ladle into soup bowls and serve with crusty bread.

LEMON-CHEESE PIE

Crust:

- 1/4 cup butter
- 3/4 cup crumbs made from amaretti or other almond-flavored cookies
- 1/2 cup pine nuts or pecans

Filling:

- 15 ounces ricotta cheese
- 1 cup sour cream
- 1/2 cup sugar
- 2 tablespoons all-purpose flour
- 2 teaspoons grated lemon zest
- 2 large eggs, beaten
- Fresh berries, small clusters of grapes or orange segments, to garnish

☐ Make crust: In a 9-inch pie plate, microcook butter on high 1 to 1-1/2 minutes, or until melted. Blend in cookie crumbs and pine nuts. Press against bottom and sides of the dish to form a crust. Microcook on high 1-1/2 to 2-1/2 minutes, or until set, rotating the dish once. Set aside.

☐ Make filling: In 8-cup glass measuring bowl, combine ricotta, sour cream, sugar, flour, lemon zest and eggs. Microcook on high 6 to 10 minutes or until center is very warm, stirring every 2 minutes. (Mixture will be lumpy but will become smooth as it cooks.) Pour filling into crust.

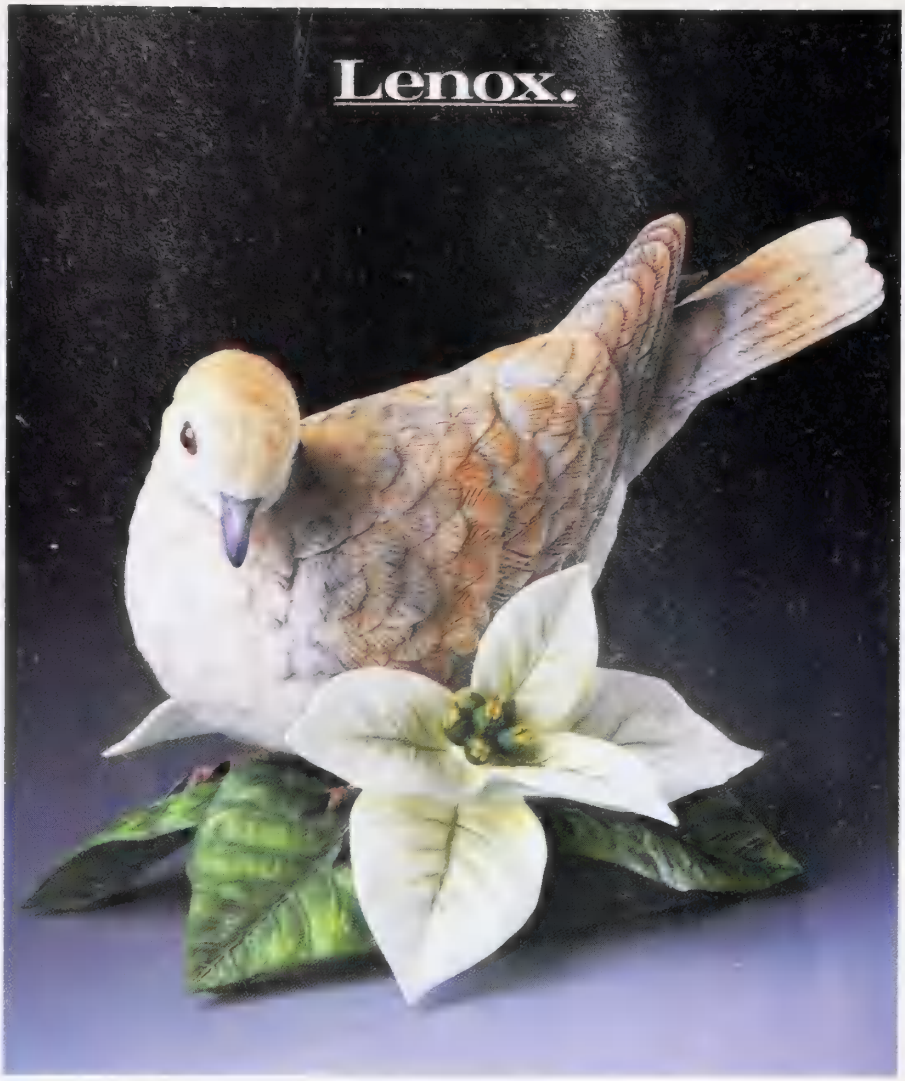
☐ Place pie on top of a microproof cereal bowl in the microwave. Microcook on medium 8 to 14 minutes, or until almost set in the center, rotating 1/4 turn once or twice. Set aside 30 minutes. Chill 3 hours. Garnish just before serving.■

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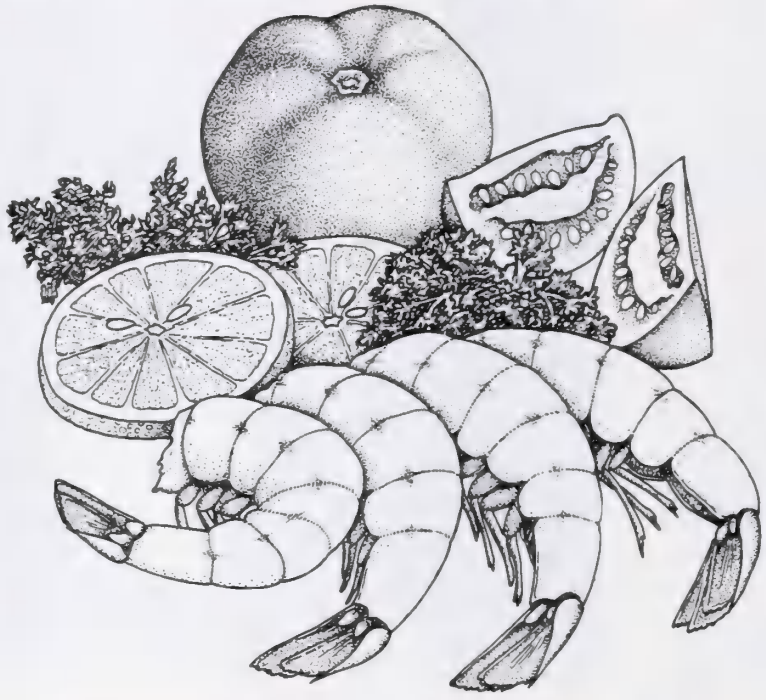
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Masterfully painted by hand to reveal every detail of the turtle dove's subtle markings.

QUICK COOK

This carefree menu features an ever-so-light baked seafood dish plus the goodness of fresh fruits and vegetables. The recipes require little preparation and are easy to make—even if time is limited. For company, serve the vegetable flan as a first course and offer steamed red potatoes or parslied rice with the fish. Flambé the poached fruit for a splendid and impressive finish. Menu serves 4. —EMALEE CHAPMAN



BAKED SOLE WITH SHRIMP

4 to 6 skinless sole fillets (about 2 pounds)
Juice of 1 lemon
1/4 cup dry white vermouth
1/4 pound medium shrimp, shelled
1/4 pound prawns or large shrimp, shelled
1 large, fresh, ripe tomato, pureed in blender or food processor
Freshly ground black pepper, to taste
2 tablespoons chopped parsley

☐ Place sole in well-buttered 9-by-13-inch baking dish. Pour lemon juice and vermouth over fish.

☐ Cover dish with parchment or waxed paper. Bake in preheated 350° oven 5 minutes. Remove from oven and baste.

☐ Place shrimp and prawns around sole and top with tomato puree. Return to oven and bake 7 to 8 minutes, or until fish flakes easily and prawns are cooked through. To serve, season with ground pepper and sprinkle with parsley.

VEGETABLE FLAN

1/2 medium shallot
2 medium-size carrots
2 medium-size yellow squash
2 medium-size zucchini
4 large eggs, room temperature
1 cup half-and-half
1 teaspoon paprika
1 cup freshly grated Parmesan cheese
2 tablespoons butter

☐ Grate vegetables or shred in food processor.

☐ In a 10-inch skillet bring 2 cups water to boil. Add vegetables and cook 2 minutes or until tender. Drain and set aside.

☐ In medium bowl whisk eggs and half-and-half; stir in paprika and 1/2 cup cheese. Add vegetables and mix well. Place mixture in buttered 13-by-9-inch baking dish; sprinkle with remaining cheese. Bake in preheated 350° oven 12 to 15 minutes, or until just set.

POACHED PEARS AND APPLES WITH APRICOT SAUCE

Poached Fruit:
2 tablespoons sugar
1 teaspoon vanilla
2 firm, ripe pears, cored and quartered
2 firm apples, cored and sliced into 1/2-inch wedges
2 slices canned pineapple, finely chopped

Apricot Sauce:
3 tablespoons apricot preserves
1/4 cup orange juice
2 tablespoons brandy

☐ Place 2 cups water, sugar and vanilla in a medium saucepan and bring to simmer.

☐ Simmer pears 2 minutes, until barely tender. Remove from poaching liquid and set aside.

☐ Simmer apples 4 minutes, until barely tender. Drain apples and place in bowl with pineapple; mash together lightly.

☐ Turn apple mixture into heatproof serving dish. Arrange pears over mixture and keep warm.

☐ Make sauce: In small saucepan over medium heat, simmer preserves and juice 2 to 3 minutes, until lightly thickened. Pour over pears. To flambé, warm brandy in small saucepan; pour over fruit and carefully ignite with a match. (Flame will subside when alcohol has burned off.)■

Emalee Chapman is a San Francisco-based designer and cook, and the author of several cookbooks.

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THE BOUNTIFUL NORTHWEST

Continued from page 103

KIRSCH ICE CREAM WITH POACHED CHERRIES

Ice Cream:

- 1-1/2 cups heavy cream
- 2 cups half-and-half
- 2/3 cup sugar
- 6 egg yolks
- Pinch salt
- 2 tablespoons kirsch
- 2 tablespoons syrup from poached cherries

Poached Cherries:

- 1/3 cup sugar
- 2 tablespoons kirsch
- 18 large fresh (or substitute thawed frozen) whole cherries, with stems and pits intact, each pierced 3 times with a needle
- 4 amaretti cookies, crushed

☐ Make ice cream mixture: In medium saucepan, heat cream and half-and-half. In another medium saucepan, whisk sugar into egg yolks.
☐ Off heat, add hot cream mixture to egg yolk mixture, a little at a time, whisking constantly. Add salt. Place over medium heat and stir constantly, until custard thickens and coats back of spoon. Do not boil. Remove from heat and strain. Cool, cover and chill overnight.
☐ Make poached cherries: In small saucepan over medium heat, dissolve sugar in 1/2 cup water. Simmer 5 minutes. Add kirsch and cherries. Simmer gently over low heat, 5 to 6 minutes, or until tender. Remove from heat; cool cherries in syrup. Refrigerate overnight but bring to room temperature before serving.
☐ Strain cherries, reserving syrup. Add kirsch and 2 tablespoons syrup to custard mixture. Freeze in ice cream maker, according to manufacturer's instructions.
☐ Top ice cream with remaining cherry syrup and amaretti. Serves 6. (Makes about 1 quart.)

WINTER COMPOTE

- 8 dried pear halves
- 1 cup dried cherries (*see note*)
- 6 whole black peppercorns
- 1 large apple, peeled, cored, quartered and thinly sliced
- 1 cinnamon stick
- 1 vanilla bean, split lengthwise
- 1 cup sugar
- 1 cup dry red wine
- 1 cup water
- 1 tablespoon lemon juice
- 1 tablespoon grated lemon peel
- 1 tablespoon grated orange peel

☐ In large saucepan combine pears, cherries, peppercorns, apple, cinnamon stick, vanilla bean, sugar, wine, water, lemon juice, lemon peel and orange peel. Bring to boil over high heat. Reduce heat to low and simmer, uncovered, 15 minutes, or until fruit is tender. Remove from heat and cool. Refrigerate overnight. Remove cinnamon stick and vanilla bean before serving. Serves 6.

ENTERTAINING PLUS

Continued from page 97

VERMONT CORN BREAD

- 1 cup yellow cornmeal
- 1 cup all-purpose flour
- 1/2 cup granulated maple sugar
- 1 tablespoon plus 1 teaspoon baking powder
- Pinch salt
- 4 tablespoons unsalted butter, room temperature
- 1 cup milk
- 1 large egg
- Confectioners' sugar, to garnish

☐ In food processor combine cornmeal, flour, sugar, baking powder, salt and butter. Pulse several times, until mixture becomes mealy. Add milk and egg; process 30 seconds, until well mixed.
☐ Turn batter into greased 1-1/2-quart mold or 8-by-8-inch pan. Bake in preheated 425° oven 25 to 30 minutes (longer, if using mold) or until tester comes clean. Cool on wire rack; sprinkle with confectioners' sugar. Serves 6.

BUTTERMILK WAFFLES

- 6 large eggs, room temperature, separated
- 12 tablespoons (1-1/2 sticks) unsalted butter, melted
- 2 cups buttermilk
- 1 teaspoon vanilla
- 2 cups all-purpose flour
- Pinch salt
- 2 tablespoons sugar (optional)

☐ In food processor combine egg yolks, butter, buttermilk and vanilla. Process 6 seconds. Add flour, salt and sugar and pulse 4 to 5 times, until blended. Scrape sides of bowl.
☐ In a medium bowl beat egg whites until very stiff peaks form.
☐ Add egg whites to batter and pulse 2 times, just until mixed.
☐ Cook in waffle iron, according to manufacturer's directions. Makes ten 5-inch-square waffles. Serve with maple syrup. ■



cut into eighths
1 750-ml bottle Paul Thomas Bartlett pear wine (or substitute dry white wine and 1 tablespoon pear brandy, if available)
1-2/3 cups sugar
1 3-inch vanilla bean, scraped
1 large quince, peeled, cored, quartered
Yogurt or heavy cream (optional)
Pear sabayon *(recipe follows)*, optional

☐ In a bowl soak pears and cherries in 1-1/2 cups wine at room temperature for 8 hours.
☐ In saucepan, bring to a boil 3 cups water, 2/3 cup sugar, 1 inch of the vanilla bean, 2 peppercorns. Simmer 10 minutes. Add quince and simmer until syrup and fruit are pink, up to 2 hours. Cool in syrup. Strain; reserve syrup.
☐ Strain pears and cherries; reserve wine. Combine reserved wine and syrup and add enough additional wine to make 3 cups liquid.
☐ In saucepan, boil syrup-wine mixture with 1 cup water, remaining sugar, vanilla bean and peppercorns. Simmer 10 minutes.
☐ Add pears and cherries; simmer 30 minutes. Add apple; simmer until tender. Cool fruit in syrup. Slice quince and add to syrup. Serve for breakfast or brunch with yogurt or cream. Or serve for dessert with pear sabayon and crisp cookies. Serves 6 to 8. [*Note:* Dried cherries are available in specialty food stores or by mail order from American Spoon Foods. In Michigan, call (800) 327-7984; in other states, (800) 222-5886. Or, dry your own cherries: Select firm, ripe fresh sweet cherries. Wash; cut in half; remove stems and pits. Place cherries, cut side up, in single layers on metal racks in a jelly roll pan or on dehydrator trays. Dry in a preheated 140° oven or a dehydrator 6 to 12 hours or until cherries are chewy, but still somewhat sticky, like raisins. Store in plastic bags in dark, dry, cool place.]

PEAR SABAYON

3 egg yolks
7 teaspoons sugar
5 tablespoons Paul Thomas Bartlett pear wine (or substitute fruity white wine)
1 tablespoon pear brandy

☐ Beat egg yolks and sugar until mixture forms a ribbon when beaters are lifted. Transfer mixture to top of a double boiler and set over simmering water. Add wine and brandy and whisk 8 to 10 minutes or until mixture forms soft peaks. Serve as soon as possible.

CHICKEN BREASTS STUFFED WITH OYSTER MUSHROOMS

8 tablespoons butter, room temperature
1/2 clove elephant garlic or 1 large clove regular garlic
1 teaspoon soy sauce
Salt, freshly ground pepper
2 slices prosciutto, 1/16-inch thick, fat minced, meat julienned
1 teaspoon olive oil
1-1/3 pounds oyster mushrooms (or substitute other wild mushrooms), 2/3 pound julienned with the gills, 2/3 pound whole
4 whole boned chicken breasts
1/2 cup plus 1 tablespoon rich chicken stock
1 teaspoon cornstarch

☐ Make garlic butter: In food processor, process butter, garlic and soy sauce. Add 1 pinch each salt and pepper. Set aside.
☐ Make stuffing: In skillet over low heat, render prosciutto fat. Discard crisp fat; reserve drippings. Add olive oil to drippings in pan. Increase heat; add julienned mushrooms. Stir 1 minute. Lower heat; cook 5 minutes. Add julienned prosciutto and toss; remove from heat. Stir in 2 teaspoons garlic butter and cool. Line a buttered gratin dish with the whole mushrooms, smooth side up.
☐ Without tearing chicken skin, carefully remove all visible fat and tendons. Working with one breast at a time, rub 2 teaspoons garlic butter on meat under skin of each breast half. Flip breast over so skin side is down and pound meat with palm of hand or mallet to even it out somewhat. Rub with 1 teaspoon garlic butter.
☐ Mound 1/4 of stuffing in center of breast and pull edges up to form a plump ball. Turn over and place on mushrooms in prepared dish. Repeat with remaining breasts.
☐ Rub skin with remaining garlic butter. Bake in preheated 400° oven 40 minutes, basting with garlic butter every 15 minutes.
☐ While chicken cooks, reduce 1/2 cup stock to 1/4 cup. Transfer cooked chicken to plate and keep warm. Pour juices from the baking dish into reduced stock and reduce again to 1/2 cup. In small bowl stir cornstarch into reserved tablespoon cold stock. Stir this into sauce base and heat through.
☐ Slice each breast diagonally into 6 to 7 slices. Serve 3 to 4 slices per person. Serve with mushrooms and sauce. Serves 6. (*Note:* Chicken may be served cold.)



OREGON BLUE CHEESE SOUFFLES

1 cup milk
4 tablespoons butter
3 tablespoons flour
3 egg yolks
1/3 pound Oregon blue cheese (or substitute other blue cheese), crumbled
Pinch each salt, freshly ground pepper
Small pinch freshly grated nutmeg
3 tablespoons chopped chives
4 egg whites, room temperature
Fresh chives, to garnish (optional)

☐ In small saucepan, heat milk. In separate saucepan over medium heat, melt butter. When butter foams, whisk in flour. When smooth, remove from heat and whisk in hot milk.

(Continued on page 115)

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BOUNTIFUL NORTHWEST

Continued from page 113

☐ Return to heat, simmer and whisk until thick, 4 to 5 minutes. Off heat, whisk in egg yolks, one at a time, beating well after each addition. Stir in cheese. When melted, season with salt, pepper and nutmeg. Stir in chopped chives. Transfer to a bowl.

☐ In a bowl beat egg whites until stiff but not dry. Stir 1/4 of whites into warm (not hot) cheese mixture. Fold in remaining egg whites.

☐ Gently spoon mixture into 6 well-buttered 6-ounce ramekins. Bake in a preheated 400° oven 20 minutes, or until browned on top and still moist-looking in center. Sprinkle with chives and serve immediately. Serves 6.

BLACKBERRY GINGERBREAD

1 cup blackberries
2 tablespoons sugar
2 teaspoons mild fruit vinegar
Milk
1-1/2 cups all-purpose flour
1 teaspoon baking soda
1/2 teaspoon salt
Pinch each cloves and nutmeg
1/2 teaspoon allspice
1/2 cup unsalted butter, room temperature
1/2 cup light brown sugar
2 eggs, room temperature
2 tablespoons molasses
1 2-inch piece fresh ginger, peeled and grated
Confectioners' sugar
Fresh berries, to garnish (optional)
Whipped cream (optional)

☐ In a bowl, gently toss blackberries with sugar and vinegar; let stand 1 hour. Strain, reserving liquid and berries. Mix strained juices with enough milk to make 1/2 cup liquid.

☐ In a separate bowl, sift flour, soda, salt and spices, and set aside.

☐ In another bowl, cream butter and brown sugar. Add eggs, one at a time, beating well after each addition. Beat in molasses and ginger. On low speed, add 1/2 cup flour mixture, then reserved milk mixture. (Mixture will look curdled.) Add remaining flour; beat to combine.

☐ Spread 2/3 batter in buttered and floured 8-by-8-inch baking pan. Arrange reserved berries on top. Top with remaining batter (berries will not be completely covered).

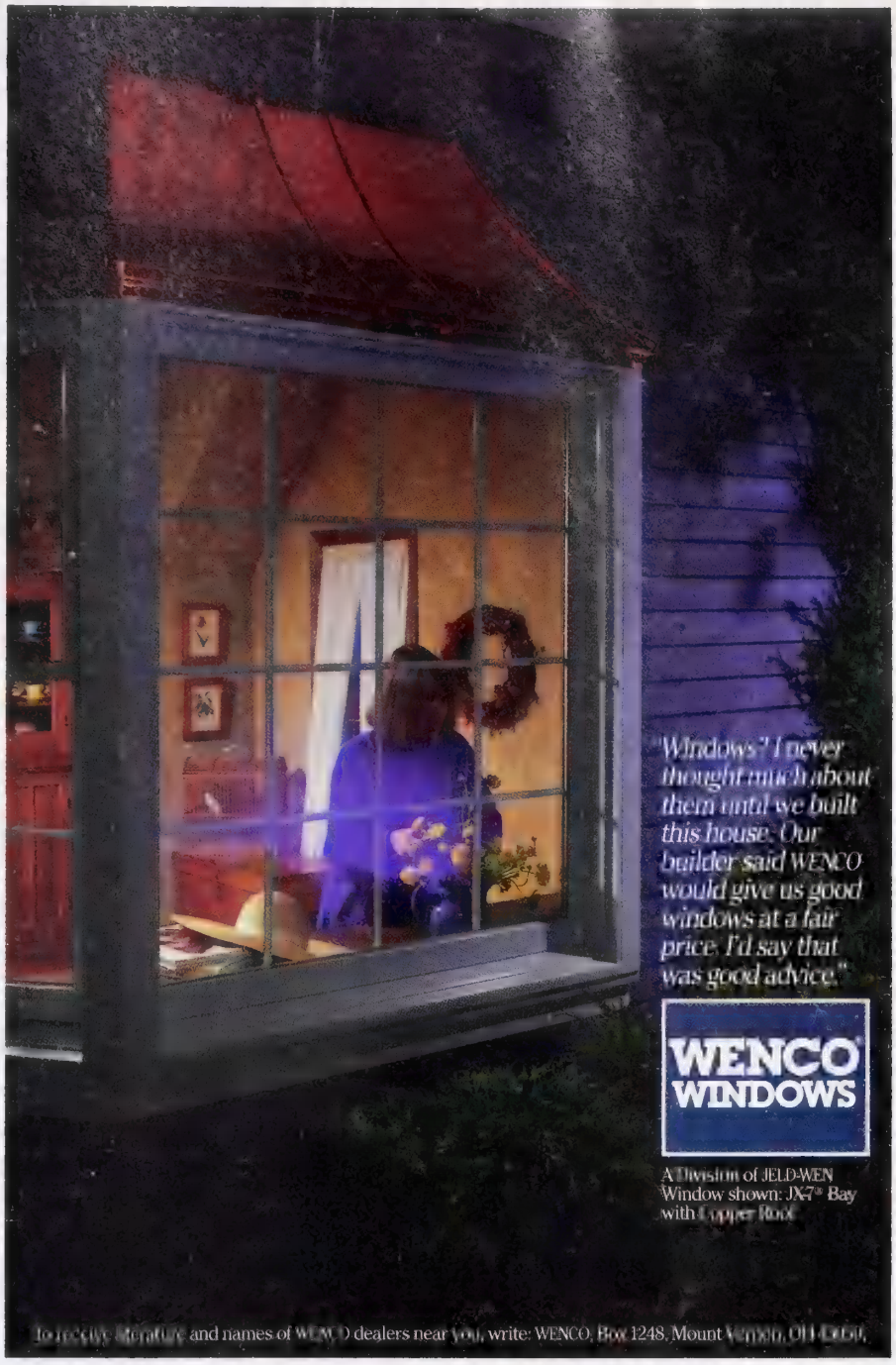
☐ Bake in preheated 350° oven 40 minutes, or until cake tester comes out clean. Cool on rack. Sift confectioners' sugar over cake, cut into squares and garnish with berries and whipped cream if desired.

SALMON CHOWDER

3 slices thick bacon, cut into lardons
1 large onion, chopped
1 clove garlic, minced
1 large boiling potato, peeled and diced
6 cups homemade fish stock
1 imported bay leaf
1 cup heavy cream
1-1/2 pounds fresh salmon, skinned, boned and cut into 2-inch dice
1-1/2 cups smoked salmon, flaked (see note for mail-order source)
2 tablespoons Cognac
1/2 cup chopped parsley
Salt, freshly ground pepper, to taste

☐ In deep casserole over medium-low heat, cook bacon until fat is rendered but bacon is not crisp. Remove bacon from skillet with a slotted spoon and set aside. Add onions and garlic to drippings in the skillet and cook 5 minutes over low heat or until onions are translucent.

☐ Add potato, stock and bay leaf. Bring to boil; simmer until potatoes are tender. Add bacon and cream; heat, do not boil. Add fresh and smoked salmon; heat through. Stir in Cognac and parsley; season with salt and pepper. Serves 6. Makes 2-1/2 quarts. [*Note:* Smoked salmon is available by mail order from Port Chatham Packing Company, 632 N.W. 46 St., Seattle, WA 98107. Call (800) 872-5666.]



ROAST LEG OF LAMB WITH CHANTERELLES

6 tablespoons unsalted butter
2 small cloves garlic, minced
1-1/2 pounds chanterelles or other wild mushrooms (1/2 pound chopped, 1 pound thickly sliced)
8 teaspoons chopped fresh thyme
3 pounds leg of lamb (shank end), well trimmed
Olive oil
Salt, freshly ground pepper
1 cup plus 2 tablespoons homemade chicken stock
1 teaspoon brandy
1 pound button mushrooms, thickly sliced
Fresh thyme, to garnish

☐ In large skillet, melt 1 tablespoon butter. Stir in 1 clove minced garlic and chopped chanterelles. Cook, stirring constantly, until liquid evaporates, about 4 minutes. Cool.

☐ In food processor, process 3 tablespoons soft butter with cooked mushroom mixture and 1-1/2 tablespoons thyme. Set aside.

☐ Rub lamb with olive oil, 2 teaspoons thyme and pepper. Set on rack in roasting pan; roast in preheated 400° oven 45 minutes, until meat thermometer registers 140°. Let lamb rest 10 minutes before slicing.

☐ While meat cooks, reduce 1 cup chicken stock to 1/3 cup. Off heat, whisk in reserved chanterelle-thyme butter, a little at a time. Whisk in brandy.

☐ Transfer lamb to carving board. Tilt roasting pan; spoon off fat and discard. Add 2 tablespoons stock to roasting pan and deglaze over high heat. Whisk this into mushroom sauce.

☐ In large skillet, melt 2 tablespoons butter. Add sliced chanterelles and button mushrooms. When they release their liquid, turn heat to high and stir until mushrooms become dry. Stir in remaining garlic and 1 teaspoon thyme.

☐ To serve, lightly spread 1 tablespoon mushroom sauce on plate; place several slices lamb on top. Season meat with salt and pepper. Arrange sautéed mushrooms next to lamb; garnish with thyme. Serves 6.

(Continued on page 120)



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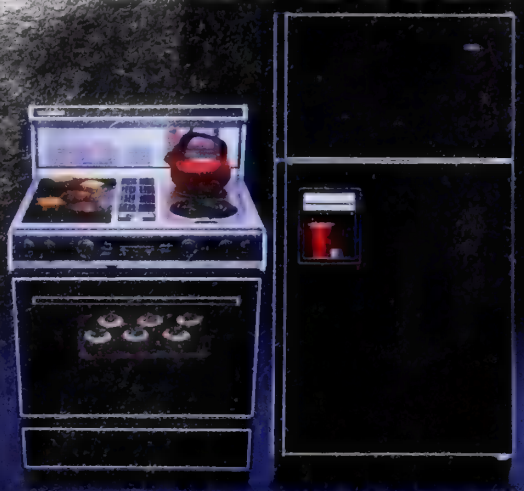
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and fennel; toss to coat. Season with salt and pepper. With vegetable peeler or cheese planer, shave off curls of Parmesan to garnish salad. Serves 6.

FILBERT TART

- 1 cup all-purpose flour
- Pinch salt
- 6 tablespoons sugar
- 11 tablespoons cold unsalted butter, cut into small pieces
- 3 ounces bittersweet chocolate, melted
- 7 tablespoons heavy cream
- 1 tablespoon honey
- 1-3/4 cups toasted, skinned, coarsely chopped filberts

☐ In food processor, pulse flour, salt and 1 tablespoon sugar to combine. Add 7 tablespoons butter; pulse 8 times. Add 3 tablespoons cold water and pulse until dough looks moist and holds together but hasn't formed a ball. Do not overprocess. Wrap dough and chill 1 hour.

☐ Roll out dough and fit into 9-1/2-inch tart pan with removable bottom. Freeze 20 minutes.

☐ Line tart shell with foil, fill with dried beans or pie weights and bake in preheated 425° oven 15 minutes. Remove foil and weights; prick shell thoroughly with fork. Lower heat to 350° and bake 15 minutes or until golden and dried. Cool completely.

☐ With pastry brush, paint bottom of tart shell with thin layer of melted chocolate. Allow to set. Set remaining chocolate aside.

☐ In saucepan, melt 4 tablespoons butter. Add remaining sugar, cream and honey. Bring to boil; stir to dissolve sugar. Boil 2 minutes. Stir in filberts. Pour nut mixture into tart shell. Bake in preheated 350° oven 30 minutes, or until golden brown. Cool on rack. Remelt reserved chocolate. Dip fork or tip of teaspoon into chocolate and drip free-form design on top of cooled tart. Serves 6 to 8. ■

COMING NEXT MONTH

Spring into March with start-to-finish decorating! Two new all-handcrafted houses ▪ 14 ways to dress up bare windows ▪ This year's surprises from the Milan furniture fair (and where to buy them *here*) ▪ The urban loft, family style ▪ Lee Bailey's old-fashioned country desserts ▪ Great Design at Retail and more . . .

THE BOUNTIFUL NORTHWEST

Continued from page 115

WALNUT-STUFFED PEARS

- 1/2 cup plus 5 teaspoons sugar
- 1/2 cup walnuts
- 1 1/2-inch piece vanilla bean, coarsely chopped
- 4 tablespoons unsalted butter, room temperature
- 4 tablespoons coarse, dry breadcrumbs
- 1 egg yolk
- Pinch freshly ground pepper
- 1 tablespoon honey
- 3 Comice pears, peeled and halved
- 1 tablespoon pear brandy

☐ Make caramel syrup: In small saucepan over medium heat, dissolve 1/2 cup sugar in 2 tablespoons water. When liquid steams, cover pan tightly 1 minute. Remove cover and cook until caramel is golden brown. Off heat (stand back to avoid being spattered), add 1/4 cup water. Stir to combine; cool.

☐ In food processor, pulse walnuts and vanilla bean to chop slightly. Add butter, breadcrumbs, yolk, pepper, honey and 1 tablespoon sugar. Cream thoroughly. Using a melon baller, core pears and slightly enlarge their cavities. Use a knife to cut a small slice from rounded sides so pears will lie flat.

☐ Place pears cavity side up in buttered ovenproof dish. Mound filling in cavities. Sprinkle 2 teaspoons sugar over pears and bake in preheated 350° oven 30 to 35 minutes, until pears are tender and filling is nicely browned. Transfer pears to serving plates. Over high heat, deglaze baking pan with brandy. Add this to caramel syrup. To serve, spoon 1 tablespoon syrup around each pear half. Serves 6.

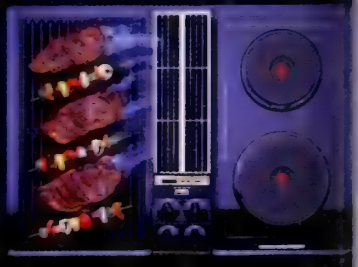
FENNEL AND PEAR SALAD

- 1 tablespoon berry vinegar
- 1 teaspoon whole-grain mustard
- 1/4 cup extra virgin olive oil
- Salt, freshly ground black pepper, to taste
- 1 large bunch watercress, stemmed and torn
- 1 head ruby lettuce, washed
- 1 ripe Comice pear, peeled, cored, sliced
- 1/2 bulb fennel, thinly sliced
- 3 tablespoons chopped fennel greens
- Parmesan cheese shavings (optional)

☐ In large bowl, whisk together first 5 ingredients. Add greens, pear

We wine & dine



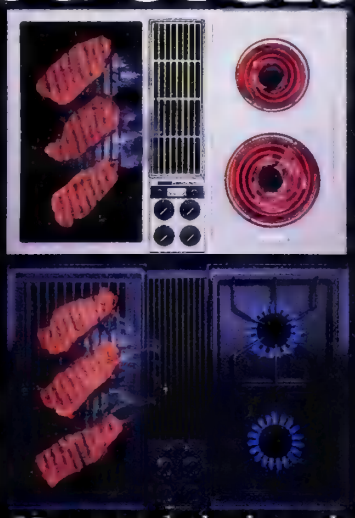


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Glass—The Westminster Trading Corp. (M), 5 Northern Blvd., Amherst, NH 03031. **Blue-wave German crystal glass** by Carl Rotter (also available in amber, green, ruby and in other patterns); **Transjo rainbow moon bowl;** mail order; add $4.50 for shipping and handling—Contre-Jour, Inc. (R, MO), 190 Columbus Ave., New York; (212) 977-7900. **Three-sided free-form bowl**—Taylor Backes Inc. (M), RD 2, Box 945, Boyertown, PA 19512. **Grape bowl with ruby rim** by Neil Wilkin—Studio Glass Gallery of Britain (R, MO), 9 Church St., Montclair, NJ 07042; (201) 744-2552. **Spotted cordial** by Cam Langley—Rogers-Tropea, Inc. (R, MO), 1357 Third Ave., New York; (212) 249-8310. **Painted backdrop** by Ross Madole—Ross Madole Painted Objects, PO Box 478, Old Chelsea Station, New York 10011.

●*Page 23:* **Minos vase** designed by Bertil Vallien for Kosta Boda; **one-of-a-kind wineglass by UHV** (in assorted whimsical designs); **lime champagne glass** by Baldwin/Guggisberg, #116, 7 inches high (also in blue, steel-blue, turquoise, violet, deep violet, pink, rust, amber, yellow, green, gray); **green-rimmed tumbler** by IBEX, #014, 4-1/2 inches high, (also with lapis-blue, light blue, lavender, pink, red, yellow and black rims); **Parasoll glass** by Eldoluft, #861, 6 inches high, (in rose, green, blue, yellow, white, black)—New Glass/Gallery Nilsson (R, MO), 138 Wooster St., New York 10012; (212) 982-8509; open 12 to 6 P.M.; closed Mondays; catalog. **Etruscan platter** by Annieglass—Rogers-Tropea, Inc. (R, MO), 1357 Third Ave., New York 10021. **Triads vase** by Robin Mix (in wide range of color combinations)—Robin Mix, Tunbridge Glassworks, Tunbridge, VT 05077; (802) 889-3430. **Green Paris vase; Corfu cocktail glass** (in pink, green, aqua, amber, violet, clear, lime, with matching cocktail mixer and stirrer); **Berlin drinking glass** (in amber, green, violet)—Smyers Glass (M), 670 B E. H St., Benicia, CA 94510. **Murano glass footed bowl** by Carlo Moretti, from a series of items in this color; Murano glass decanter by Carlo Moretti (also in blue, red, other shapes and sizes); all lead-free—Avventura (R, MO), 463 Amsterdam Ave., New York 10024, (212) 769-2510 will ship mail orders. **Bowl and saucer** by John Gilvey (available in other colors)—Kitchen Classics (R, MO), Main St., Bridgehampton, NY 11932. **Green-wave German crystal glass** by Carl Rotter (in amber, blue, ruby, green, and in other patterns)—Contre-Jour, Inc. (R, MO), 190 Columbus Ave., New York 10023; (212) 877-7900. **Opaque jade pedestal plate**—Rebecca Stewart Glass Blowing (M), Box 2416, Kalamazoo, MI 49003. **Gold-luster tumbler** by Elaine Hyde Glass—Elizabeth Fortner Gallery, 1114 State St., Santa Barbara, CA 93101.

HB TODAY

●*Page 28—Objets d'Heart:* **Spongeware pottery**—Susan Leader, RD 1, Box 230, Chester, VT 05143; (802) 875-2321; available at American Country Designs (R), Rte. 30, Jamaica Village, Jamaica, VT 05343; The Gazebo (R), 660 Madison Ave.,

(Continued on page 129)

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(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

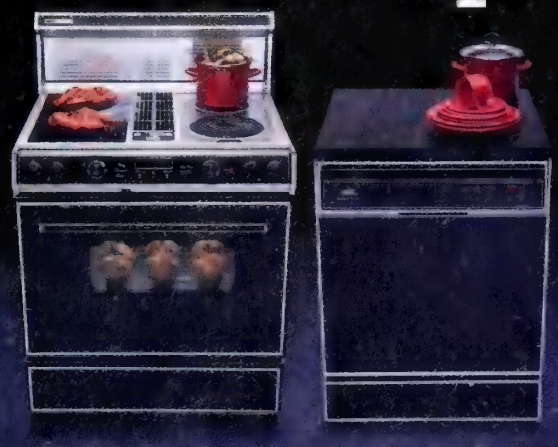
COVER

Yellow and black Creil plate—Nicholas Fine Arts (T), 232 E. 59 St., New York 10022. **Pink maple-leaf dish,** Georgian, one of a pair; **Wedgwood tureen and stand,** Georgian; **Wedgwood sauce tureen and cover,** one of a pair—James II Galleries Ltd. (T), 15 E. 57 St., New York 10022. **Yellow Creil compote with cover and black decoration**—John Rosselli Int'l. (T), 523 E. 73 St., New York 10021. **Painted table**—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **Painted backdrop**—Ross Madole Painted Objects, PO Box 478, Old Chelsea Station, New York 10011; (212) 691-8940.

HB MARKETPLACE

●*Page 22:* **Painted backdrops in both photos**—Ross Madole Painted Objects, PO Box 478, Old Chelsea Station, New York 10011; (212) 691-8940. **Baldwin/Guggisberg plate with green rim,** V series, 15-inch diameter, made in Switzerland (other pieces and color combinations available); **Von Sydow carafe**—New Glass/Gallery Nilsson (R, MO), 138 Wooster St., New York 10012; (212) 982-8509; will gift wrap and ship. **Blue petal goblet,** MS2, by Steven Maslach (also in rose-pink and in different shapes)—Steven Maslach (M), 44 Industrial Way, Greenbrae, CA 94904; (415) 924-2310. **London Plume wineglass,** silver-blue; **Madrid wine goblet,** smoky-blue (also in other colors)—Smyers Glass (M), 670 B E. H St., Benicia, CA 94510. **Trumpet vase**—Pottery Barn (R); available in stores nationwide; write for nearest store or call (415) 421-7900. **White bowl,** #LM9, by Lindean Mill

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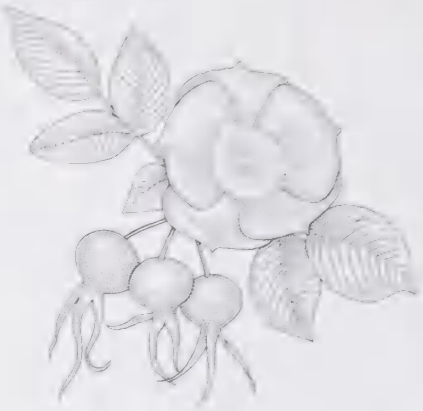
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GARDEN GUIDE



FEBRUARY

Roses that flourish in California's Bay Area will grow problem-free in your garden too

By KEN DRUSE

I think that some of the flowers in the garden must be jealous of the rose. When visitors come during the two peaks of the rose season—in late spring and early fall—they smile at the foxgloves, azaleas and petunias but inevitably coo, "Ah, a rose."

Roses are crowd pleasers; there's no doubt about it. And they seem to have an innate ability to direct attention away from everything else. That's one reason I place most of my roses in their own section, but not the only reason. Roses have special problems, such as black spot, mildew and rust. It's easier to deal with these foes if the roses are grouped and treated together.

On a recent trip to California I visited a retail nursery in Berkeley. The fog and cool humidity in the Bay Area create the perfect environment for diseases that attack roses. Aerin Moore, who runs Magic Gardens, has selected varieties he's found to be resistant to common rose problems. The roses that do well there will probably do well in your area.

In general, the sturdiest varieties are the polyanthas and the landscape or shrub roses. Hybrid teas are the most finicky. *Rosa rugosa* (the beach rose) and its cultivated varieties can tolerate abusive weather and even salt spray. 'Carefree Beauty,' a landscape rose sometimes called a "breakthrough rose," has an abundance of bright pink flowers over apple-green foliage and seems resistant to just about every enemy—even Japanese beetles.

Older roses that have done well for me include 'Iceberg,' a white floribunda from the 1950s, and two miniature roses, 'The Fairy' with pink blossoms and 'Sea Foam' with white ones. These two, which bear double flowers nearly continuously, are good for edging a driveway or a walk.

Now that the catalogs have arrived, look for 'Bonica,' the first shrub rose to have been named an "All-America Rose Selection" winner. 'Bonica' supposedly forms a hefty shrub about four feet high and five feet wide; it also blooms continuously. 'Bonica' isn't grafted to another rose's roots but grows from its own roots, like other hardy species. These tough, tenacious shrub roses can be used in a flower border along with herbaceous perennials or planted as a conventional hedge.

Many other possibilities exist, as you'll see in this list *(below)*, which comes from my experience and that of Magic Gardens. Look for these tried-and-true varieties at your nursery this spring.■

HARRY BATES

DISEASE-RESISTANT ROSES

Hybrid Teas

Chicago Peace
Duet
*Evening Star
First Prize
*Funkuhr
Futura
*Konrad Henkel
Miss All-American Beauty
*Mister Lincoln
*Olympiad
Pascali
Peace
Pink Peace
Pristine
Proud Land
Seashell
Sunfire
Tiffany
Viva
*Voodoo

Grandifloras, Floribundas and Floral Teas

*Anne Harkness
*Apricot Nectar
*Betty Prior
Cathedral
*Cecile Brunner
Charisma
*Dorothy Wheatcroft
Europeana
*Evelyn Fison
First Edition
Gene Boerner
*Hansa
*Intrigue
Ivory Fashion
Montezuma
*Nearly Wild
Prominent
Queen Elizabeth
*Razzle Dazzle
*Robin Hood
Rose Parade
*Sarabande

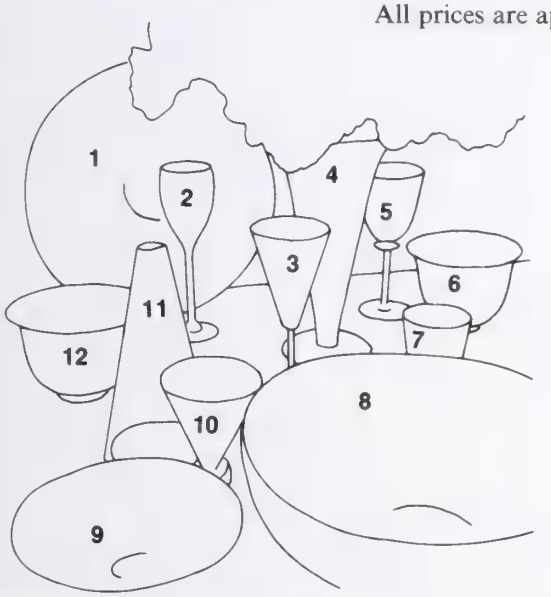
*roses for West Coast gardens

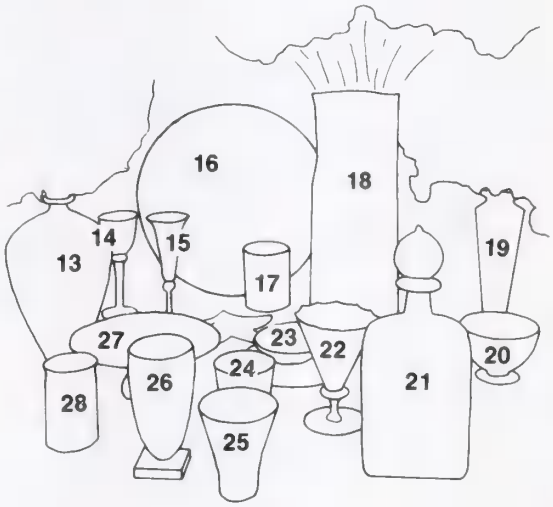
FOR MORE DETAILS, SEE PRODUCT INFORMATION

HB READER ADVANTAGE

HOW TO FIND STORES NEAR YOU THAT CARRY FURNISHINGS IN "HB MARKETPLACE," "CLOSE-UPS," "GREAT DESIGN AT RETAIL" AND "DESIGN FOCUS AT RETAIL"

All prices are approximate suggested retail





HIGH-TONED GLASS, pages 22 and 23
SHOPPING LIST
(above and above right)

1.	*Blue plate, New Glass/Gallery Nilsson*	$235.00
2.	*Tulip goblet, Steven Maslach*	46.00
3.	*Wineglass, Smyers Glass*	56.00
4.	*Trumpet vase, Pottery Barn*	35.00
5.	*Wine goblet, Smyers Glass*	58.00
6.	*White bowl, Lindean Mill Glass*	94.00
7.	*Wave glass, Contre-Jour, Inc.*	59.00
8.	*Three-sided bowl, Taylor Backes*	300.00
9.	*Bowl, Studio Glass Gallery of Britain*	55.00
10.	*Cordial glass, Rogers-Tropea, Inc.*	45.00
11.	*Carafe, New Glass/Gallery Nilsson*	90.00
12.	*Bowl, Contre-Jour, Inc.*	87.00
13.	*Green vase, New Glass/Gallery Nilsson*	170.00
14.	*Wineglass, New Glass/Gallery Nilsson*	95.00
15.	*Champagne glass, New Glass/Gallery Nilsson*	60.00
16.	*Textured platter, Rogers-Tropea, Inc.*	175.00
17.	*Tumbler, New Glass/Gallery Nilsson*	25.00
18.	*Vase, Robin Mix*	190.00
19.	*Vase, Smyers Glass*	90.00
20.	*Footed bowl, Avventura*	34.00
21.	*Fruit-topped decanter, Avventura*	125.00
22.	*Parasol glass, New Glass/Gallery Nilsson*	40.00
23.	*Bowl and saucer, Kitchen Classics (per set)*	48.50
24.	*Wave glass, Contre-Jour, Inc.*	59.00
25.	*Cocktail glass, Smyers Glass*	38.00
26.	*Water glass, Smyers Glass*	42.00
27.	*Pedestal plate, Rebecca Stewart Glass Blowing*	80.00
28.	*Gold-luster tumbler, Elaine Hyde Glass*	34.00

Fill out the coupon and circle the numbers below that correspond with numbered items on schematic drawings. Information for items in February issue is available through April 1, 1988. Please allow 30 days for processing. **This Reader Advantage service is free.**

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8.	25.	42.	65.
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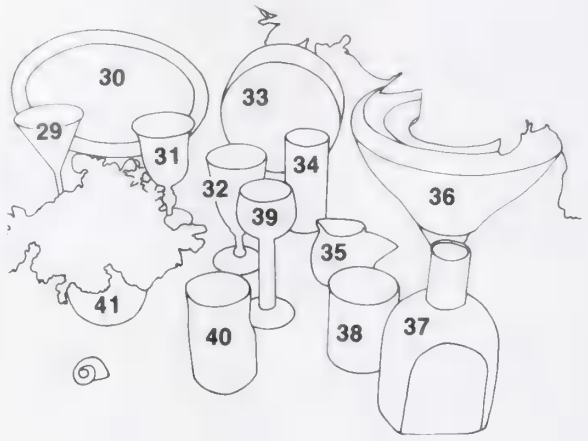
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(Continued on page 124)

READER ADVANTAGE

Continued from page 123

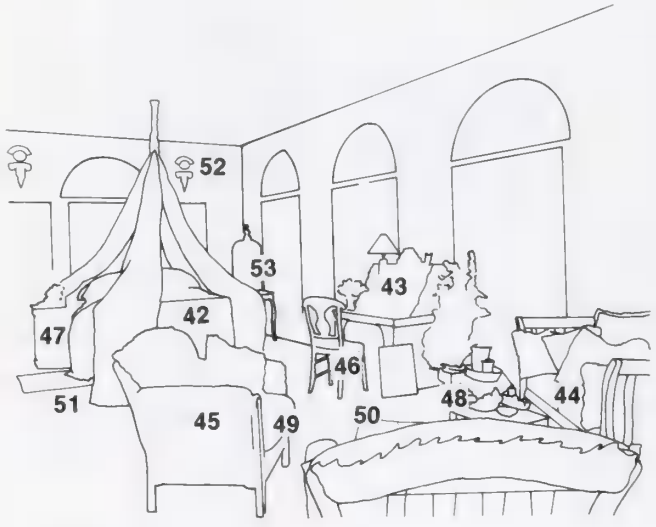
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CLOSE-UPS, page 95
SHOPPING LIST
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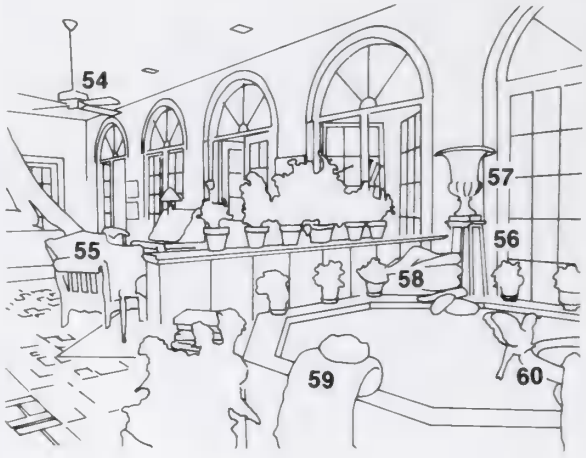
29.	*Wineglass, Rogers-Tropea, Inc.*	$40.00
30.	*Platter, Rogers-Tropea, Inc.*	120.00
31.	*Wineglass, Lindean Mill Glass*	48.00
32.	*Gold-luster glass, Strini Art Glass*	24.00
33.	*Swirl bowl, Taylor Backes*	120.00
34.	*Tumbler, Rogers-Tropea, Inc.*	45.00
35.	*Winged pitcher, Avventura*	70.00
36.	*Vase, Young-Constantin*	260.00
37.	*Decanter, Avventura*	175.00
38.	*Rock glass, Rogers-Tropea, Inc.*	30.00
39.	*Luster-stem glass, Steven Maslach*	58.00
40.	*Tumbler, Civilisation*	18.00
41.	*Globe vase, Elaine Hyde Glass*	75.00

SLIP INTO SOMETHING COMFORTABLE! Ronald Bricke, designer, pages 78 to 81
SHOPPING LIST



Pages 78 and 79
(above)

42.	*Cherry bed, Grange*	$2,905.00
43.	*Desk, Grange*	2,750.00
44.	*Settee, Grange*	1,430.00
45.	*Armchairs, Grange (each)*	885.00
46.	*Chair with rush seat, Grange*	470.00
47.	*Bedside cabinet, Grange*	795.00
48.	*Small tables, Grange (set of three)*	660.00
49.	*Petit Point fabric, Waverly (per yard)*	15.00
50.	*Floating Grid rug, Elizabeth Eakins Inc.*	1,134.00
51.	*Halland Huck Weave rug, Elizabeth Eakins Inc.*	1,880.00
*52.	*Brackets, Bob Pryor Antiques (per pair)*	1,200.00
*53.	*Birdcage, T & K French Antiques*	1,250.00



Pages 80 and 81
(above)

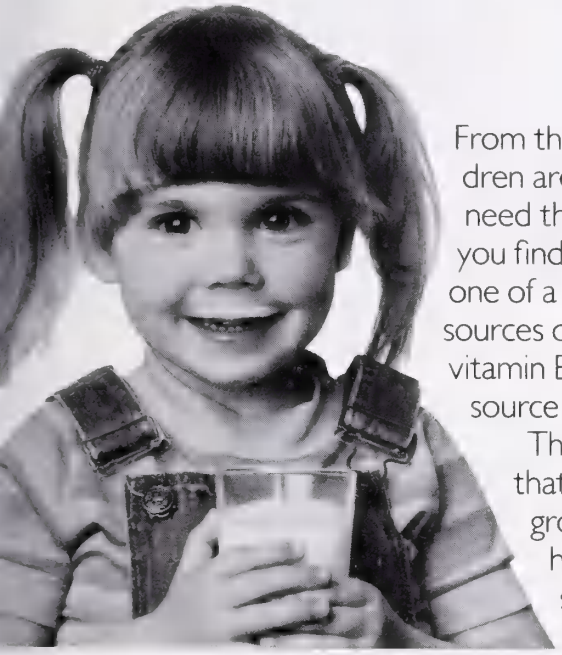
54.	*Fan, Casablanca Fan Co.*	$299.00
55.	*Pillows, Cherchez*	10 to 40.00
*56.	*Plant stand, Evergreen Antiques (per pair)*	375.00
*57.	*Urn, T & K French Antiques*	1,000.00
58.	*Towels, Leron Inc. (each)*	39.50
*59.	*Towel with fringe, Anichini Antique Linens at Barneys New York*	135.00
*60.	*Urn with bird, Howard Kaplan Antiques (per pair)*	5,800.00

■ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES, SEE PRODUCT INFORMATION

(Continued on page 129)

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

UNIVERSITY STUDIES SHOW PAPER MILK CARTONS GIVE YOU MORE VITAMINS TO THE GALLON



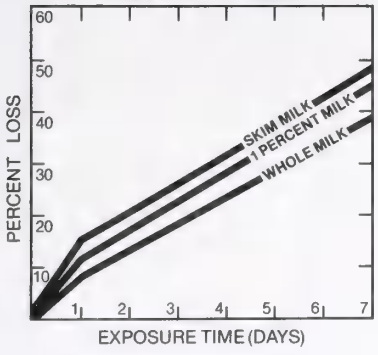
From the moment children are born, they need the nourishment you find in milk. Milk is one of a child's best sources of riboflavin, or vitamin B_2. And a good source of vitamin A.

These are vitamins that help a child grow and stay healthy, have soft skin and bright eyes. In fact, scientists include both vitamins in a list of *leader nutrients* that play a key role in human nutrition.

Important vitamins lost in plastic containers

Over 20 independent studies conducted by scientists at major universities, including Michigan State and Cornell, have been published on the damage light does to milk. One study shows: In just 24 hours, milk in transparent plastic containers sitting under fluorescent lights can lose this much riboflavin (vitamin B_2): whole milk – 8%; low-fat milk – 10%; skim milk – 14%.

Riboflavin Loss



This shows milk's loss of riboflavin in plastic containers under fluorescent lights.* Other tests show that milk loses even more of its vitamin A.
*Source: "Protecting Your Milk from Nutrient Loss," by Dr. G.F. Senyk and Dr. W.F. Shipe, Department of Food Science, Cornell University.

Much of milk's natural vitamin A is skimmed off with the fat in low-fat and skim milk. So Federal law requires dairies to "fortify" it, to replace what's lost.

Bigger loss in low-fat milk

But fortified vitamin A is even more sensitive to light than natural vitamin A. In only four hours light can destroy up to 44% of vitamin A in low-fat and skim milk in plastic containers.

A few supermarkets have recognized the problem with fluorescent lights and have installed light shields. But this doesn't protect milk from other light.



Fluorescent lights penetrate plastic milk containers and destroy important vitamins. But paper cartons keep most harmful light out and more vitamins in.

Paper cartons block out 98% of harmful light

There is a way to make sure your children's milk is better protected: buy it in *paper cartons.* Paper cartons block almost all harmful light. Scientific tests show that light penetration of plastic milk containers can be up to 35 times greater than with paper cartons. Buy your children milk in protective paper cartons. And give them more to the gallon.

Get more vitamins to the gallon with protective paper cartons

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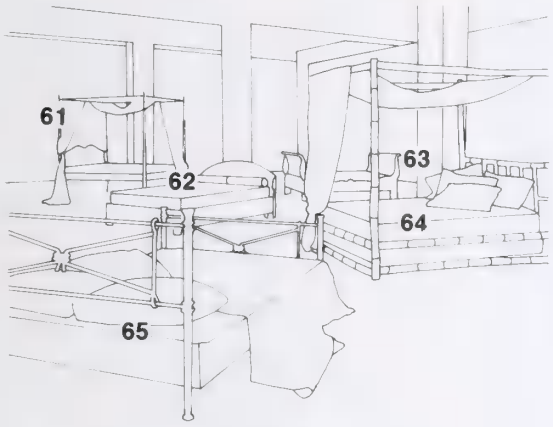
That magical moment when a girl looks into a mirror and sees a young woman looking back...

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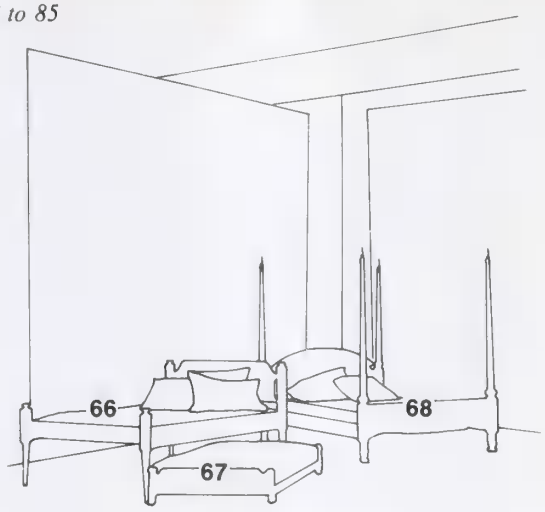
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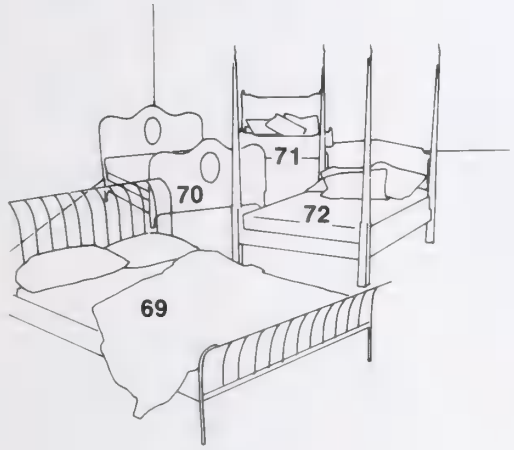
BED TIME, pages 82 to 85



Pages 82 and 83 (above)



Page 84 (above)



Page 85 (above)

SHOPPING LIST

61.	*Pencil-post bed, Scott Jordan, Furniture, Inc.*	$1,450.00
62.	*Quilted bed, Swaim Originals*	2,025.00
63.	*Mahogany sleigh bed, Kindel Furniture Co.*	4,300.00
64.	*Bamboo four-poster, J. Williams*	1,988.00
65.	*Metal bed, Dresher*	1,449.00
66.	*Painted maple bed, Leonard's Antiques*	1,150.00
67.	*Trundle bed, Leonard's Antiques*	525.00
68.	*Four-poster, Bernhardt Furniture*	950.00
69.	*Steel bed, Michael Shannon Associates*	2,850.00
70.	*Wicker bed, O'Asian Designs, Inc.*	1,125.00
71.	*Welsh pine bed, Henredon*	1,000.00
72.	*Painted bed, Mary Donald Floorcloths*	3,000.00

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

Continued from page 121

New York 10022; Jenny B. Goode (R), 1194 Lexington Ave., New York 10028. **St. Tropez chair with wicker back and seat and folding metal frame,** available in stores countrywide; for the store nearest you, write to un Jardin en plus (R), 425 Fairfield Ave., Stamford, CT 06902. *Reclining Dining:* D. Porthault & Co., 18 E. 69 St., New York 10021. *The Candle as Lamp:* Cherchez (R), 862 Lexington Ave., New York 10021; Edward Russell Decorative-Accessories (T), 486 Broadway, New York 10013; write for stores near you; Gallery 726 (T), 225 Fifth Ave., New York 10010. *Hooked on Hearts:* For a catalog of hooked rugs and kits, send $5 to Nantucket Needleworks, PO Box 2571, Nantucket Island, MA 02584.

●*Page 31—Shopping Site:* **Neophile lamp,** $585; **verdigris candlesticks** by Stephen Holl for Swid Powell, $420 each; **Godley-Schwann clock,** $320; **picture frame,** $40; **desk calendar,** $30; **pencil holder,** $36; **slip-cast porcelain basket** by Jim and Karen Chalkley, $165; **handmade paper notes** by Margo Nickel, $32 per set; **leather notebook** by Carl Walz, $35; **tape dispenser and letter opener** by Italianissimo, $28.50—Urban Artifacts Ltd. (R), 413 Forum VI, 3200 Northline Ave., Greensboro, NC 27408; (919) 855-0557. *Echoes in Milan:* **Rattan armchair,** #978, designed by Renzo Mongiardino for Vittorio Bonacina; woven with rattan core; stain #18, a special color designed by Gae Aulenti; 25 by 24 by 35 inches high—Vittorio Bonacina (M), Via-Madonnina 15, 22040 Lurago D'erba, (Como) Italia, Tel 031/607259, Telex 316221; Zona (R), 97 Greene St., New York 10012. *Light Observation:* **Lodgepole pine furniture** by Southwest Design—Umbrello, 8607 Melrose Ave., Los Angeles, CA 90069; and Umbrello, 701 Canyon Rd., Santa Fe, NM 87501; JTA South, 23811 Aliso Creek Rd., #144, Laguna Niguel, CA 92656. **Map of the sky lights**—Jeff Bilhuber, Bilhuber Inc., 19 E. 65 St., New York 10021

●*Page 32—Natural Woman:* **Clare Potter's fruits, flowers and vegetables**—Valley House Antiques (R), 182 Birchill Rd., Locust Valley, NY 11560. You can order pieces or commission custom works from the artist by writing to Clare Potter, PO Box 624, Locust Valley, NY 11560. *Sweethearts:* The Silo Gallery, Upland Rd., R.R. 3, New Milford, CT 06776; (203) 355-0300. Naiad and Walter Einsel, 26 Morningside Dr. South, Westport, CT 06880.

THE NEW ROMANCE IN DECORATING!

●*Pages 52 and 53: Designer:* Dennis Rolland, 33 E. 61 St., New York 10021; (212) 644-0537; for the 1987 "Chieftans" Designer Show House to benefit the Rusk Institute, Save the Children and the Merry Go Round Mews. House is the former estate of the late Mr. and Mrs. Bernard Gimbel. **Venetian mirror, Italian tole candlestick sconces with porcelain flowers**—Marvin Alexander (T), 315 E. 62 St., New York 10021; (212) 838-2320. **White parianware plates,** England; **basket weave porcelain dishes**—M. H. Stockroom Ltd. (R, T), 654 Madison Ave., New York 10021; (212) 752-6696. **Flower holder**—Charlotte Moss & Co., Ltd. (R, T), 131 E. 70 St., New York 10021; (212) 772-3320. **Embroidered silk fireplace screen on brass frame,** England—Margot Johnson Gallery (R), 18 E. 68 St., New York 10021; (212) 794-2225. **Victoria Ribbon chintz fabric used ux wallpaper**—Lee Jofa (T), 979 Third Ave., New York 10022. **Curtains and trimmings, fabric on chairs**—Lee Jofa (T), 979 Third Ave., New York 10022; (212) 688-0444. **Turkish slipper chair with Victoria Ribbon chintz,** Lee Jofa; **tufted chair with Felicity Print fabric,** Lee Jofa—Ronald Jonas Interiors (T), 30 W. 26 St., New York 10010; (212) 685-5610. **Bed linens, fabric for lining of bed hangings**—Pratesi (R), 829 Madison Ave., New York 10021; (212) 288-2315. **Marble basket, antique Dutch painted screen, antique English Esthetic bedside table**—Florian Papp (R), 962 Madison Ave., New York 10021; (212) 288-6770. **American Esthetic *faux*-bamboo dressing table, rocker, bed**—Margot Johnson Gallery (R), 18 E. 68 St., New York 10021; (212) 794-2225. **Chinese garden seat, Bouillot lamp, plant stand, majolica urn, Baccarat crystal lamp**—Marvin Alexander (T), 315 E. 62 St., New York 10021; (212) 838-2320. **Needlepoint rug**—F. J. Hakimian (R), 136 E. 57 St., New York 10022. **Dressing table accessories and lamps, three parianware pitchers, white pierced-edge plate, flower holder**—M. H. Stockroom Ltd. (R, T), 654 Madison Ave., New York 10021. **Lampshades on dressing table, lily watercolor** by Gilian Barlow—Charlotte Moss & Co., Ltd.

(Continued on page 130)

PRODUCT INFORMATION

Continued from page 129

...20 St., New York 10021. **Petit bouquet** ...Stark Carpet Corp. (T), 979 Third Ave., ... 10022. **Papier-mâché card box**—Valerie ...London.

...Pages 54 and 55: Designer: R. Brooke, Ltd., 138-1/2 ...80 St., New York 10021; for 1987 "Chieftans" Designer Show House. **Portuguese needlepoint rug; painted and carved French antique bed; curved settee cushion; tufted upholstered armchair** (custom designed); **gilt French antique ottoman,** 1880; **antique gilt Adam mirror; antique tapestry pillows; antique birdcage;** late-18th-c. painting of **Bacchus, antique Dutch delft urns; 18th-c. Chinese export Famille Rose scalloped-edge plates; marble obelisk; French 18th-c. Histoire Naturelle animal prints; 18th-c. painted French chest; English marble column lamp; antique painted standing lamp; English screen,** with tooled gilt on leather, 1840; **painted book storage table**—R. Brooke, Ltd. (R,T), 138-1/2 E. 80 St., New York 10021. **Winslow damask, #7926, and Bouillon fringe, #671, on sofa; Wentworth #6960, fabric on chair; Dover Chintz, #2212, red, draperies**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Bed linens**—D. Porthault & Co. (R), 18 E. 69 St., New York 10021. **Nineteenth-c. Wilton-style carpet**—Rosecore Carpet (T), 979 Third Ave., New York 10022. **Antique William and Mary black lacquered desk,** c. 1720—Hyde Park Antiques (R, T), 836 Broadway, New York 10003.

●*Page 57: Designer:* English Accents, 102 Five Mile Rd., Darien, CT 06820; (203) 656-9636; for the 1987 "Chieftans" Designer Show House. **Brass candlestick lamps**—Greens Lighting (T), 1059 Third Ave., New York 10021. **Antique French framed needlework on silk, ironstone footbath**—Antiques Unlimited (R), 1090 Boston Post Rd., Darien, CT 06820. **Nineteenth-c. pig painting, burled maple mirror, petit point stool, oak box with brass corners**—Windsor Antiques Ltd. (R), 685 Boston Post Rd., Darien, CT 06820. **Wall murals** painted by Marlea Cashman of English Accents; **dried flower arrangement** designed by Luisa De Sileo of English Accents; **faux-burl and tortoiseshell box** designed by Tina Orso for English Accents; **bath tray, hand-stenciled canvas rug** designed by Kathy Whitlock for English Accents; **18th-c. Staffordshire dogs; English silver candlesticks; picture frame; child's pitcher; candlestick lamps; all other accessories**—English Accents (T), 102 Five Mile Rd., Darien, CT 06820. **Swan-print towels**—Alice's Linen Shop (R), 903 Boston Post Rd., Darien, CT 06820. **Soaps and sponges**—Crabtree & Evelyn (R), 1310 Madison Ave., New York 10028.

●*Pages 58 and 59: Designer:* Josef Pricci, 970 Park Ave., Suite 11-S, New York 10028. **Pemberley, #5670, multicolored floral fabric on club chair; pink and white candy-striped balloon shade and curtain lining fabric,** #88049; **Rougement ottoman, #3830, sofa fabric; Aurora Plaid, #2646, tablecloth fabric; Pemberley pillow fabric roped with Rougement Ottoman; Normandie Boucle, #5851, on tufted bench; blue fringe, #789, on lampshades**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Flame-pattern sisal carpet, handmade Portuguese needlepoint floral-patterned rug**—Rosecore Carpet (T), 979 Third Ave., New York 10022. **Hand-painted Hepplewhite satinwood shield-back chairs, George III japanned tall case clock, George III inlaid satinwood Pembroke table, papier-mâche tray-table with lower shelf, gilt mirror, 18th-c. gilt sconces**—Kentshire Galleries Ltd. (R, T), 37 E. 12 St., New York 10003. **Chair and sofa** designed by Josef Pricci Ltd., 970 Park Ave., Suite 11-S, New York 10028. **Lampshades**—Abatjours (T), 249 E. 57 St., New York 10022. **Crystal chandelier and lamps**—Marvin Alexander (T), 315 E. 62 St., New York 10021.

●*Pages 60 and 61: Designers:* Lyn Peterson and Kristina Ratia of Motif Designs, 20 Jones St., New Rochelle, NY 10801; for the 1987 "Chieftans" Designer Show House. **Painted floor** by Patricia Ekovich of Painted Possibilities, assisted by Jo Liddy of Galaxy Ltd.—Painted Possibilities, Whitestone, NY 11357; Galaxy Ltd., West Hartford, CT. **Antique hanging milk-glass pendant lamps, wicker baskets**—Balasses House Antiques (R), Main St., Amagansett, NY 11930. **Antique Rise and Fall lamp, still life oil painting, singer stools, marble bistro table, bentwood chairs**—Howard Kaplan Antiques (R, T), 827 Broadway, New York 10003. **Antique hutch, step stool**—Main Street Cellar (R), 120 Main St., New Canaan, CT 06840. **Refrigerator**—Traulsen & Co. Inc. (T), College Point, NY 11356.

●*Page 62:* **Antique pine table and birdcage**—Knock on Wood (R), 31 Tokeneke Rd., Darien, CT 06820. **Wicker chair**—Hampton Antiques (R), 116 North Sea Rd., Southampton, NY 11968. **Woven bistro chairs**—Howard Kaplan Antiques (T, R), 827 Broadway, New York 10003. **Topiary trees**—Plant Presentations (T), 15 Dellwood Rd., White Plains, NY 10605. **Panier curtain, tapestry pillow**—La Dentelliere (R), 5 Depot Pl., Scarsdale, NY 10583. **Antique wall clock**—Balasses House Antiques (R), Main St., Amagansett, NY 11930. **Framed samplers**—Main Street Cellar (R), 120 Main St., New Canaan, CT 06840. **Candlestick lamps**—Kostka of America (T), 200 Lexington Ave., New York 10016.

●*Page 63—Top left:* **Panier curtains**—La Dentelliere (R), 5 Depot Pl., Scarsdale, NY 10583. **Flowers**—Worldwide Flowers (T), 24 Lafayette St., Stamford, CT 06902. **Mahogany twist-shaped candlesticks**—Old Town Crossing (R), 82 Main St., Southampton, NY 11968. **Pig board, hanging presentier bentwood chair**—Howard Kaplan Antiques (R, T), 827 Broadway, New York 10003. *Top right:* **Midsummer Lattice and Midsummer Rose wallpaper** by Motif Designs—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801. **White plates in cabinet**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. *Bottom left:* **Wicker sofa**—Hampton Antiques (R), 116 North Sea Rd., Southampton, NY 11968. **Midsummer Rose cushion fabric** from The Kitchen and Bath Book—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801. **Pillows and panier curtains**—La Dentelliere (R), 5 Depot Pl., Scarsdale, NY 10583. **Botanical prints**—Elizabeth Rawle Antiques (R), 682 Boston Post Rd., Darien, CT 06820. *Bottom right:* **Antique green bed steps, two antique framed menus**—Balasses House Antiques (R), Main St., Amagansett, NY 11930. **Louis XVI fireplace mantel**—A & R Asta (R), 402 E. 78 St., New York 10021. **Painting**—Enrico Orlandi, New Rochelle, NY 10804. **Counter-top refinishing**—D & S Refinishers, New Rochelle, NY 10801. **Construction**—Caglioti Construction Co., City Island, NY.

GLORIOUS NEEDLEPOINT

●*Pages 72 to 77:* For more information on needlepoint kits and 1988 needlepoint catalog, write to Ehrman, 5 Northern Blvd., Amherst, NH 03031.

SLIP INTO SOMETHING COMFORTABLE!

Designer: Ronald Bricke, 333 E. 69 St., New York 10021; (212) 472-9006.

●*Pages 78 and 79:* **Caleche queen-size bed** (68 by 92 inches) with 34-inch-high headboard, 26-inch-high footboard, in soft cherry, $3,095 (double also available); **Memoires de Grange George Sand Desk** with three-tier shelf, book support, two narrow drawers, 28 by 39 by 57 inches high, solid cherry, limited edition, $2,750; **Memoires de Grange Jean Jacques Rousseau desk** (under birdcage), 30 by 20-1/2 by 28 inches high, $750; **Irlande settee,** with two removable cushions and drawer below, 62 by 32 by 34 inches high, solid beech and pine frame, muslin upholstery, $1,430 (other fabric upholstery, $1,970); **Irlande armchairs,** with removable cushions, 35 by 29 by 37 inches high, solid beech and pine frame, muslin upholstery, $885 each (other fabric upholstery, $1,205 each); **Licorine chair,** 36 inches high, 17-by-18-inch deep seat, $470 (solid-cherry seat), $380 (beech tinted cherry); **bedside cabinet,** #B252, with drawer, paneled door, adjustable shelf, 16 by 13-1/2 by 28 inches high, $795; **set of three small tables,** #B30, 20 by 15 by 21 inches high, $660—Grange Furniture Inc. (M), 200 Lexington Ave., Suite 703-5, New York 10016. **Petit Point fabric,** 100-percent cotton, 54 inches wide, white, Scotchgard© Plus—Waverly (M), Division of F. Schumacher & Co., PO Box 270, Adams, MA 01220. **Hand-dyed, hand-woven wool rugs**—Elizabeth Eakins Inc. (R, T), 1053 Lexington Ave., New York 10021. **Queen-size box spring and mattress,** $319—Kleinsleep (R), 962 Third Ave., New York 10022. **Sheets and pillowcases**—Anichini; Antique Linens (R,T), 7 E. 20 St., New York 10003. **Goose down pillows on bed,** $60 each; **queen-size feather bed,** $175—Scandia Down Shop (R), 1011 Madison Ave., New York 10021. **Books, inkwell, picture frames, brass shell letter holder, brackets**—Bob Pryor Antiques (R), 1023 Lexington Ave., New York 10021. **Nineteenth-c. cast-iron urn, 18th c. birdcage**—T & K French Antiques, Inc. (R), 65 Wooster St., New York 10012. **Lavender portfolio,** 13-3/4 by 17-1/2, $72; 14-1/4 by 19-1/2 inches, $82—Il Papiro (R), 1021 Lexington Ave., New York 10021. **White pillows on couch and chair**—Cherchez (R), 864 Lexington Ave., New York 10021. **White dove**—Bird Jungle (R), 401 Bleecker St., New York 10014. **Ceiling fan,** #14444D, with Delta II oak blades, available in several colors as well as traditional brass finish—Casablanca Fan Co. (M), 450 North Baldwin Blvd., City of Industry, CA 91746. **Bernardaud Artois Limoges coffeepot,** $95; **cup and saucer,** $40, green—Bergdorf Goodman (R), 1 W. 57 St., New York 10019. **Flat basket**—Evergreen Antiques (R), 120 Spring St., New York 10012. **Brass carriage clock,** #9056/25, $555—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. Tulipieres on far wall, dog on top shelf of desk, Baccarat lamp, majolica plate—Ronald Bricke's private collection.

●*Pages 80 and 81:* **Orangerie armchair** in natural-color rattan with blue-green border, deep rose filet, single blue-green diamond on back, 36 inches high by 30 by 27 inches deep, $395; **Orangerie side table,** in natural-color rattan with blue-green border, deep rose filet, 23 inches high by 20 inches deep, $245—Grange Furniture Inc. (M), 200 Lexington Ave., Suite 703-5, New York 10016. **Plant stand, basket**—Evergreen Antiques (R), 120 Spring St., New York 10012. **White towels**—Leron Inc. (R), 745 Fifth Ave., New York. **Sponges**—Caswell-Massey Co. Ltd. (R, MO), 518 Lexington Ave., New York 10013. **White towel with fringe**—Anichini Antique Linens (R,T), 7 E. 20 St., New York 10003. **Cast-iron urn with bird**—Howard Kaplan Antiques (R), 827 Broadway, New York 10003. **Cast-iron urn on stand**—T & K French Antiques, Inc. (R), 65 Wooster St., New York 10012.

BED TIME

●*Pages 82 and 83:* **Pencil-post bed,** solid cherry, available in all standard sizes and with flat or curved canopy, 84-inch-high posts, $1,300 (queen size)—Scott Jordan, Furniture, Inc. (M), 327 Atlantic Ave., Brooklyn, New York 11201; catalog featuring beds, tables, chairs, $1; write for nearest store. **Bed with padded headboard and footboard,** designed by John Mascheroni, #825, queen or king, 65 by 83 by 36-1/4 inches high, $2,025 (queen size with medium-grade fabric) **quilted bedspread and bolsters,** medium grade fabric (optional), $1,180—Swaim Originals (M), PO Box 4147, High Point, NC 27265. **Sleigh bed,** #85-500, 39-1/4 inches high, $4,300—Kindel Furniture Co. (M), 100 Garden St., Grand Rapids, MI 49507; J. H. Harvey (R), 53 Tarrytown Rd., White Plains, NY 10607. **Bamboo bed,** designed by Cliff Hawley, with hand-wrapped braided leather joints, multi-layered wash finish and brown-speckled stain visible from underneath, from the Hainan giant bamboo collection (giant bamboo, a natural resource, is considered a staple in the Orient); queen, 84 by 87 by 66 inches wide, $1,988; king available—J. Williams (M), 1935 Shipman Dr., San Antonio, TX 78219; for nearest store write to Meadowbank Designs (MO), PO Box 168, Bryn Mawr, PA 19010; (215) 525-4909. **Genoa bed,** #3550, with 6-1/2-by-42-inch-high headboard, 60-1/2-by-29-inch-high footboard (other sizes available), from Aegean collection, with rugged aluminum frame, $1,449 (also in white gesso)—Dresher (M), PO Box 8, Bedford Park, IL 60499; write for nearest store.

●*Page 84:* **Attic bed with trundle** (exact copy of 1750 bed), maple, bayberry milk paint (also in tiger-maple, cherry, mahogany), with choice of 20 headboards, 40-inch headpost, 23-inch footpost; **trundle bed on wheels,** 14 inches high, with choice of 20 headboards, mortoise and tenon joinery; twin, double, queen, king; queen bed, $1,150; trundle, $525—Leonard's Antiques (M), 600 Taunton Ave., Seekonk, MA 02771; write for nearest store; 20-page catalog, $4. **Poster bed,** #281-457, 66-1/4 by 88 by 83 inches high, rustic wash finish, oak (also nutmeg); $950 for queen (king available)—Bernhardt Furniture, PO Box 740, Lenoir, NC 28645; (800) 345-9875; write for nearest store.

●*Page 85:* **Van Jeal bed,** 62-by-82-inch queen (twin to

California king also available), handcrafted of mild steel and hand-worked, finished with two coats of lacquer and paste-waxed, $2,850 (queen); settee and chaise available—Michael Shannon Associates, 722 Steiner St., San Francisco, CA 94117; send $5 for 30-page catalog; write for nearest store. **Wicker bed,** #580-54, 64-by-54-inch queen, with 54-inch headboard, 42-inch footboard (also twin); wicker over wood frame, natural or white, Victorian reproduction, $1,125—O'Asian Designs, Inc. (M), PO Box 90607, Charleston, SC 29410; write for nearest store. **Welsh pine bed,** #5200-10, of pine solids and veneers, 54-inch headboard, 60 inches wide, medium-wax finish (also in king size, queen), $1,000—Henredon (M), PO Box 70, Morganton, NC 28655; write for nearest store. **Pencil-post bed,** queen, $3,000 (also in double and king sizes), custom-painted (can be painted to match a fabric), delivery in 12 weeks, shipping arranged—Mary Donald Floorcloths (M), 457 Schoolhouse Lane, Devon, PA 19333; (215) 293-1441; write for nearest store. **Du Pont-approved "Quallofirm" pillows,** $20 each, available at major retail stores—Du Pont (M), Fiberfill Marketing Center, Wilmington, DE 19898. **Sheets by Utica,** 100-percent no-iron cotton, bone; queen-size fitted sheet, $30; flat sheet, $30; **pair of pillowcases,** $20—Stevens (M), 1185 Avenue of the Americas, New York 10036. **Mattresses and box springs**—Kleinsleep (M), 6 Xavier Dr., Suite 810, Yonkers, NY 10704.

ADDING ON TO ENRICH FAMILY LIFE

Designer: Tom R. Collum, Collum, Jackson, Chrestia, 7219 Perrier St., New Orleans, LA 70118. *Architects:* von Osthoff and Warren, 631 Varracks, New Orleans, LA 70116.

●*Pages 88 and 89:* **Custom Wilton-design carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Norma Jean sofa fabric,** #8015-08, 100-percent linen, 54 inches wide, natural (narrow stripe)—Donghia Textiles (T), 979 Third Ave., New York 10022. **La Portugaise wing chair fabric,** #172630, 100-percent glazed-cotton chintz, 50 inches wide, 16-1/4 inch repeat, brown stripe—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

CLOSE-UPS

●*Page 95*—**Painted backdrop** by Ross Madole—Ross Madole painted Objects, PO Box 478, Chelsea Station, New York 10011; (212) 666-7738. **Peach wineglass** by Union Street Glass (also raspberry, light blue, lilac), $40; **Roman Antique small oval platter** by Annieglass, with gold border (also platinum border), part of complete dinnerware line available; **pink-and-gray-splash tumbler** by Mary White, $45; **amber rock glass** by Shaun Weisbach, in 12 colors, $30—Rogers-Tropea, Inc. (R, MO), 1357 Third Ave., New York 10021; (212) 249-8310; will gift-wrap and ship. **Ruby wineglass with blue rim,** #LM6, by Lindean Mill Glass, English import, also clear, $48—The Westminster Trading Corp. (M), 5 Northern Blvd., Amherst, NH 03031. **Gold-luster-color short-twist wineglass,** #G13, (also cobalt color); other pieces include candlesticks, tree ornaments—Strini Art Glass Co. (M), 2245 Kinsley St., Santa Cruz, CA 95062; (408) 475-6283. **Small salmon-swirl bowl,** also comes in larger sizes, other colors (lime/amber and blue/rose)—Taylor Backes Inc. (M), Second and Washington streets, Boyertown, PA 19512; (215) 367-4600. **Frosted winged pitcher** by Steven Newell (British), $70; **double-faced rose/gold decanter,** comes in other sizes and in vivid green, $175—Avventura (R,MO), 463 Amsterdam Ave., New York 10024; (212) 769-2510. **Large peach transparent vase,** with sunken top and pink rim—Young-Constantin (M), $260, 6B Heath Stage Rte., Shelburne Falls, MA 01370; (413) 626-6422; other pieces available. **Peachy-pink tumbler** by Pean Doubleau, $20—Civilisation (R), 78 Second Ave., New York 10003; (212) 254-3788. **Small globe vase in clear-and-gold,** $75, from Elaine Hyde Glass—Elizabeth Fornter Gallery, 1114 State St., Santa Barbara, CA 93101. **Luster-stem glass,** #MS25H, by Steven Maslach; other shapes available, including glass with cone-shaped bowl on stem and vases—Steven Maslach (M), 44 Industrial Way, Greenbrae, CA 94904; (415) 924-2310.

THE BOUNTIFUL NORTHWEST

●*Page 99:* **Fruit plate; compote**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013.

●*Page 100—Top left:* **Table linen**—Wolfman-Gold & Good Company, 484 Broome St., New York 10013. **Gibralter goblet; blue Hall casserole**—Gear Stores (R), 110 Seventh Ave., New York 10011.

●*Page 101—Top:* Plate—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. *Bottom right:* **Ivory flatware**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Napkin, Grazia Vitrina plate**—Gear Stores (R), 110 Seventh Ave., New York 10011.

●*Pages 102 and 103—Top left:* **Chintz napkin, fruit plate set.** *Top right:* **Fruit plate, French baguette spoon**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013.

GARDEN GUIDE

●*Page 122:* West Coast gardeners might be interested in receiving the Magic Gardens newsletter, which is $5 a year. Write to Magic Gardens, 729 Heinz Ave., Berkeley, CA 94710. **Mail-order sources for disease-resistant roses:** Donavan's Roses, PO Box 27800, Shreveport, LA 71133. Dunstrathroven Roses, Ltd., 14706 Old Henry Rd., Anchorage, KY 40223. Roses by Fred Edmunds, 6235 S. W. Kahle Rd., Wilsonville, OR 97070. Gurney Seed & Nursery Co., Yankton, SD 57079. Harrison's Antique & Modern Roses, PO Box 527, Canton, MS 39046. Heritage Rose Gardens, 16831 Mitchell Creek Rd., Fort Bragg, CA 95437. Historical Roses, 1657 West Jackson St., Painesville, OH 44077. Jackson & Perkins, Medford, OR 97501. Kelly Bros. Nurseries Inc., 650 Maple St., Dansville, NY 14437. A. M. Leonard Inc., 6665 Spiker Rd., Piqua, OH 45356. Liggett's Rose Nursery, 1206 Curtiss Ave., San Jose, CA 95125. Lowe's Own Root Rose Nursery, 6 Sheffield Rd., Nashua, NH 03062. Rose Acres, 6641 Crystal Blvd., Diamond Springs, CA 95619. Roses of Yesterday & Today, 802 Brown's Valley Rd., Watsonville, CA 95076. Wayside Gardens, Hodges, SC 29695. ■



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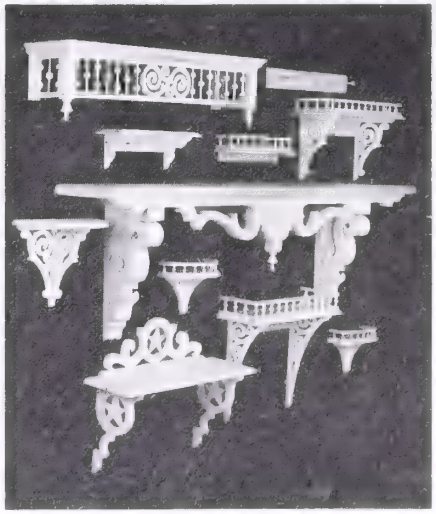


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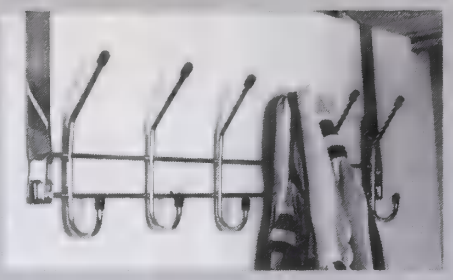
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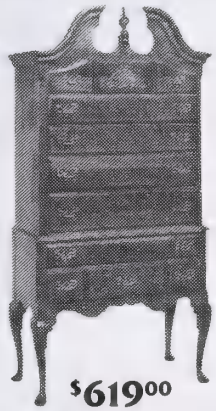
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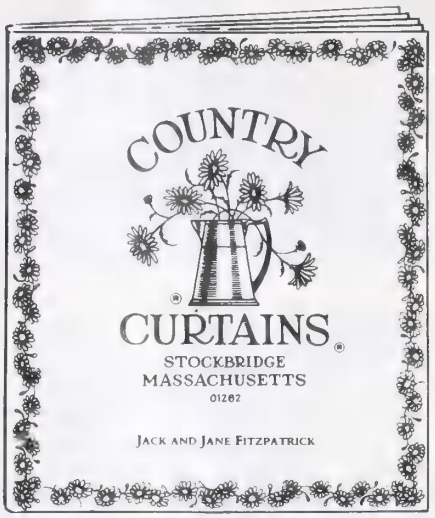
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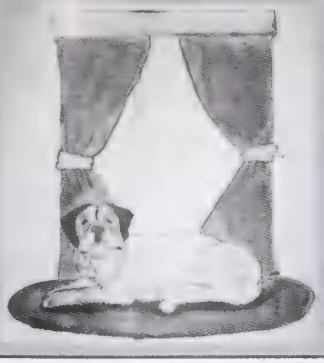
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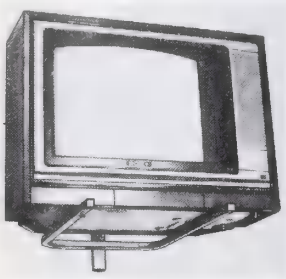
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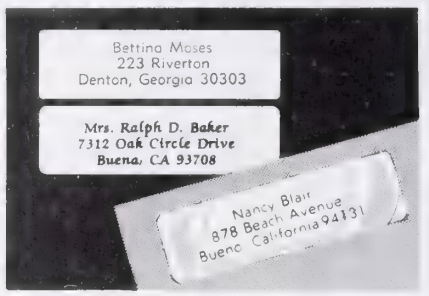
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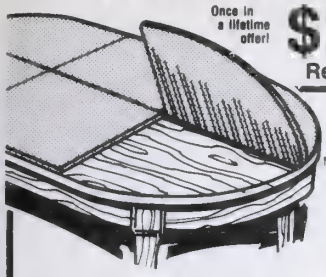
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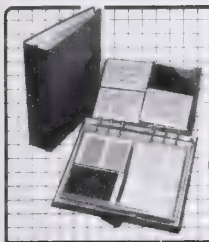
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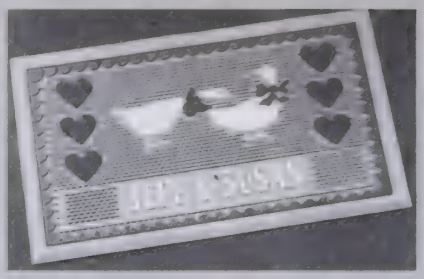
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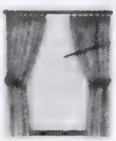
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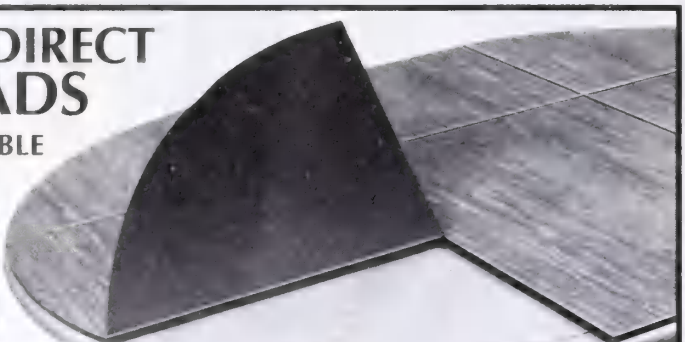
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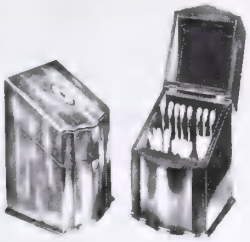
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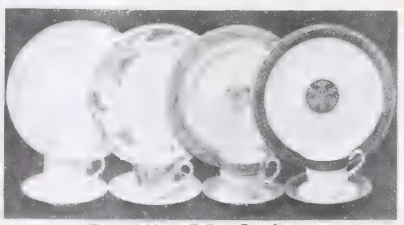
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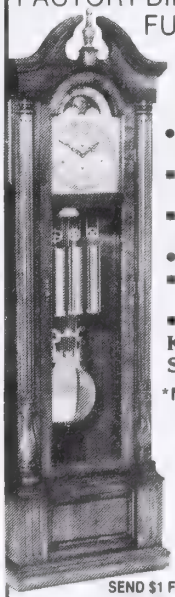
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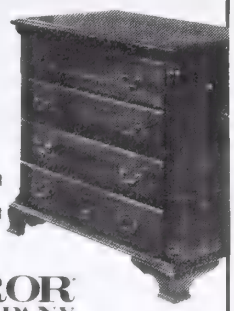


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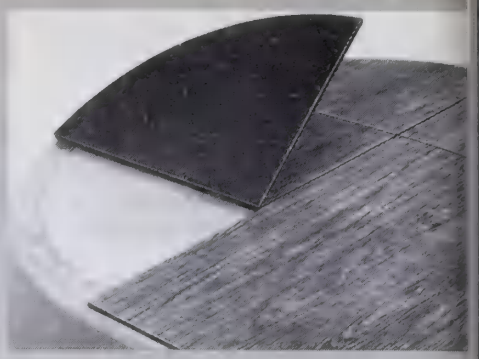
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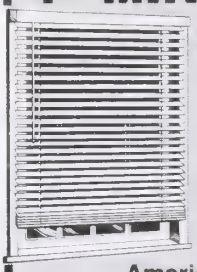
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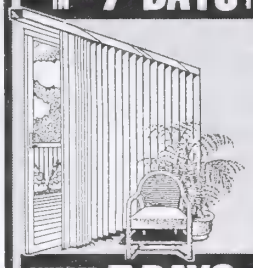
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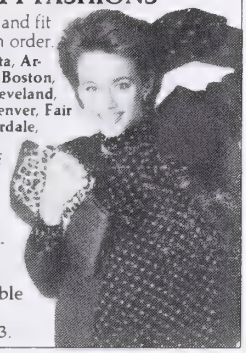


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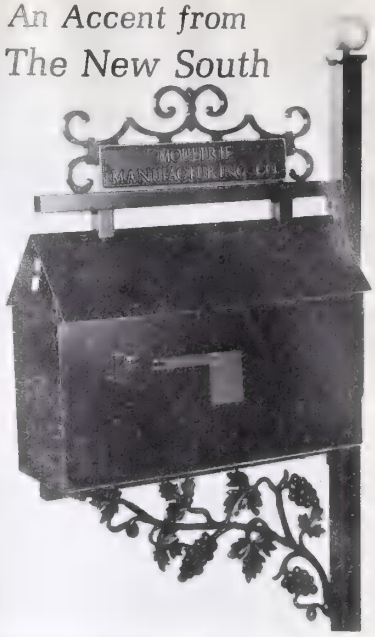
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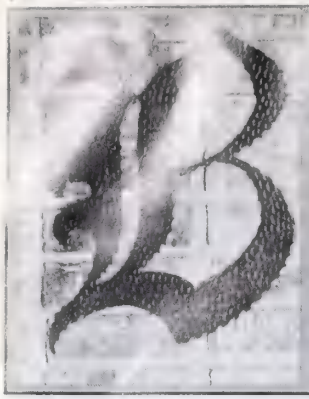
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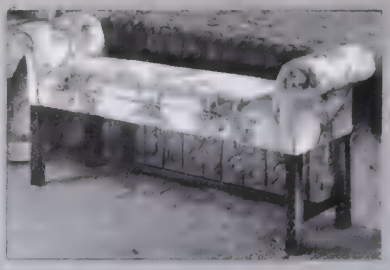
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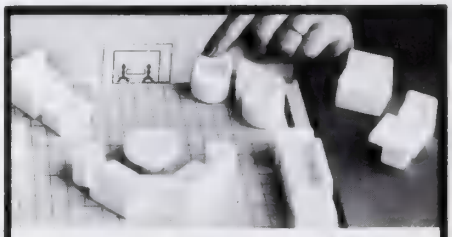
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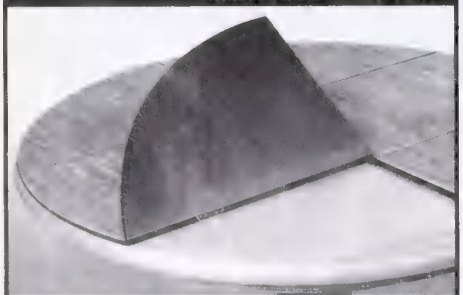
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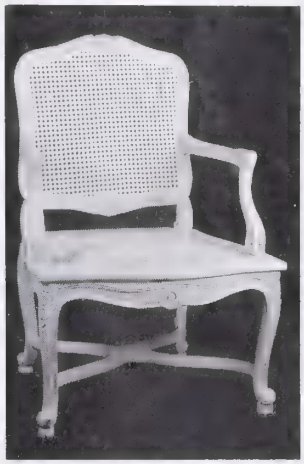
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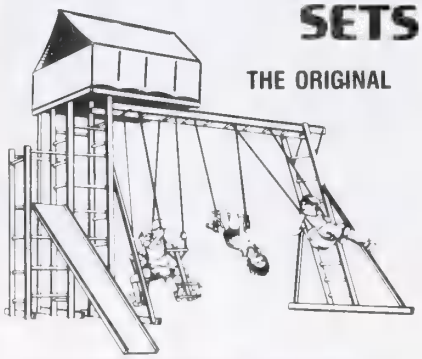
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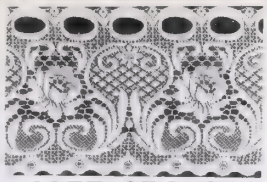
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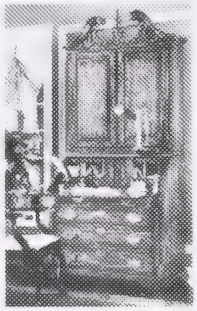
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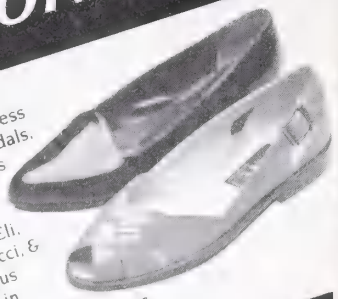
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **Who designed my 1950s-style chairs? What type of wood are they made of?** **—R.M.L., Boardman, Ohio**



Charles Eames and his wife, Ray, worked as furniture designers, architects, film makers and toy makers. They made furniture from bent wood, aluminum, wire, plywood, plastic, perforated aluminum, fiberglass and other unconventional materials. Your chairs were made in 1946 from black-stained plywood. The same design was also made in walnut or ash with a natural finish. Rubber shock mounts were used to join the parts. The seat and back were shaped to be as comfortable as upholstery. The Eames team worked until 1978, when Charles died.

☐ **My almost-antique mirror is framed by gold-covered carved wood. Some of the gold is worn. Does it need special care?** **—R.L.K., Pittsburgh, Pa.**



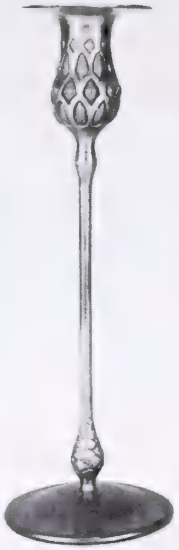
Your mirror is in a style that was popular in England in the 1760s. Glass was very thin and could not be made in huge sheets. Several pieces of mirrored glass were sometimes mounted together in one long frame. Thomas Chippendale and other furniture designers of the day favored elaborate carved frames that depicted Oriental figures, scrolls, birds and pagodas. Some were finished as natural wood, but most of them were carved from soft wood and covered with gesso. The frame was then gold-leafed. Your mirror has a giltwood frame that requires special care. Do not clean it with rough brushes. Never get it wet because water can "melt" the gesso. And do not try to touch up the gold leaf with paint. It should be restored by an expert. If it was made in this century, your mirror is worth about $2,000.

☐ **My white metal box is signed "Tudric" on the bottom. It belonged to my grandmother. My family thinks that it is about 80 years old. What can you tell me about its age and value?** **—D.P., South Bend, Ind.**



You have a fine example of pewter made by Liberty and Company of London, England. The mark "Tudric" was used on pieces of pewter made after 1903. Your box was designed by Archibald Knox, who was one of the most important designers in the Arts and Crafts Movement. He made silver and pewter pieces that were often decorated with semi-precious stones or colored enamel. Boxes, jewelry, tableware, vases, inkwells and desk sets, trays, decanters, candlesticks and clocks were made in many different shapes and patterns. Because of the recent renewed interest in the "Liberty style," your box is worth $850.

☐ **My candlestick is made of bronze and glass. It is signed "Tiffany Studios." I thought that Louis Comfort Tiffany made elaborate glass lampshades. Did he also make other items? How old is this candlestick?** **—C.C., Williston, Fla.**



Louis Comfort Tiffany was a famous artist in New York City; he lived from 1848 to 1933. He was the son of the owner of the Tiffany jewelry store. He became a painter and, later, an interior decorator. His company made furniture, wallpaper, carpets, lamps and accessories. Later in his career, he designed stained-glass windows and made many types of glass and metal objects. Tiffany Studios was in business from 1879 to 1936. Your candlestick is much like those that L.C. Tiffany designed and made in the early 1900s. A single candlestick with the original patina is worth $1,500.■

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WHERE TO FIND IT

HANDCRAFTED REPRODUCTIONS WITH THE LOOK OF FINE AMERICAN ANTIQUES—FROM ADIRONDACK RUSTIC TO GOTHIC FORMAL

By SYLVIA SUNDERLIN

Rising prices for American country and other fine antique furniture in good condition and free from clumsy alterations have opened a wide market for handmade reproductions. Trained craftsmen with a respect for the beauty and "rightness" of original designs are recreating fine Windsor chairs, chests, slant-top desks, candlestands and many other desirable pieces. And collectors are finding that good reproductions are not mere imitations—but excellent works in their own right.



The maple, walnut and mahogany framework of a reproduction 18th-century wing chair from Jeff Koopus.

JEFF KOOPUS

Robert Chambers, Corinth, VT 05039; (802) 439-6232—Mr. Chambers makes to order various styles of Windsor chairs and settees in local oak, maple and white ash with white pine seats. He also makes gateleg and trestle tables. A brochure is $3. Evening telephone inquiries are preferred.

Cherry and Deen Restorations, Goshen Mill Rd., Peach Bottom, PA 17563; (717) 548-3254—Steven Cherry and Peter Deen make custom reproductions of Philadelphia Windsor chairs and typical Pennsylvania blanket chests and case pieces, which they paint with elaborate patterns. They also restore old painted furniture.

Robert J. Johnson, Cabinet Makers, 7904 Georgia Ave., Silver Spring, MD 20910; (301) 589-5414—Trained by his father in this established firm and educated at the North Bennett Street School in Boston in traditional furniture craftsmanship, Paul Johnson makes to order mahogany chairs, tables and chests in 18th- and early-19th-century designs. He also makes one-of-a-kind pieces to customers' specifications. The shop is open Monday through Friday, 8 AM to 5 PM; Saturday, 9 AM to 2 PM.

Jeff Koopus, RR #1, Box 1522, Maple Ridge Rd., Harrison, ME 04040; (207) 583-4860—Working from photos, prototypes and museum references, Mr. Koopus makes to order reproductions of 17th- and 18th-century American furniture. He specializes in country and formal chairs, sofas and chests. A brochure is $2. An initial telephone inquiry is recommended.

Laughing Willows, Partington Ridge, Big Sur, CA 93920; (408) 667-2133—Using only willow, Michael Emmons and his assistants custom-make Adirondack-style armchairs, rockers, tables and love seats. They also make similar willow furniture in an austere, asymmetrical Japanese style—a new look in outdoor furniture popular in the West. Ronna Emmons makes washable slipcovers and cushions for chairs and love seats. They are hand-painted in Southwestern colors—peach, turquoise and silver. A brochure is $2. The firm ships anywhere but requests that you allow a reasonable amount of time for delivery.

Ralston Furniture Reproductions, PO Box 144, Cooperstown, NY 13326; (607) 547-2675—William J. Ralston reproduces high-style 18th-century American chairs, cabinets, chests and desks, as well as early-19th-century Federal and Gothic Revival chairs and tables. He works from photos and drawings of authentic pieces or from prototypes. A brochure is $1.50.

Reid Classics, PO Box 8383B, 3600 Old Shell Rd., Mobile, AL 36608; (205) 342-1414—This 50-year-old family firm specializes in the custom reproduction of four-poster beds in all sizes—from single to king—in solid Honduran mahogany. Send $3 for an illustrated brochure that depicts 30 styles of beds with a wide assortment of rails and headboards; prices are included. Parts ready for assembly are shipped nationwide and overseas.

Timothy D. Rieman, PO Box 402, Shaker Rd., New Lebanon, NY 12125; (518) 794-7105—Steeped in the environment and the craftsmanship of the original Shaker cabinetmakers, Tim Rieman produces faithful replicas of this unique and highly prized country furniture. He makes tape-seat chairs, cabinets, tables, stools, rockers and candlestands from original prototypes, which have become increasingly costly. A brochure with a price list is 50 cents.

Phillip Whittington, c/o Jacquelyn Kavanaugh, Atlanta Historical Society, 3101 Andrews Dr. N.W., Atlanta, GA 30305; (404) 261-1837—Using mostly yellow pine, Mr. Whittington makes handsome reproductions of typical Southern country furniture. He works from museum-quality originals to produce copies of high chairs, huntboards, nightstands, rush-seat rockers and several kinds of tables. Sample photos will be sent on request for $1.50.■

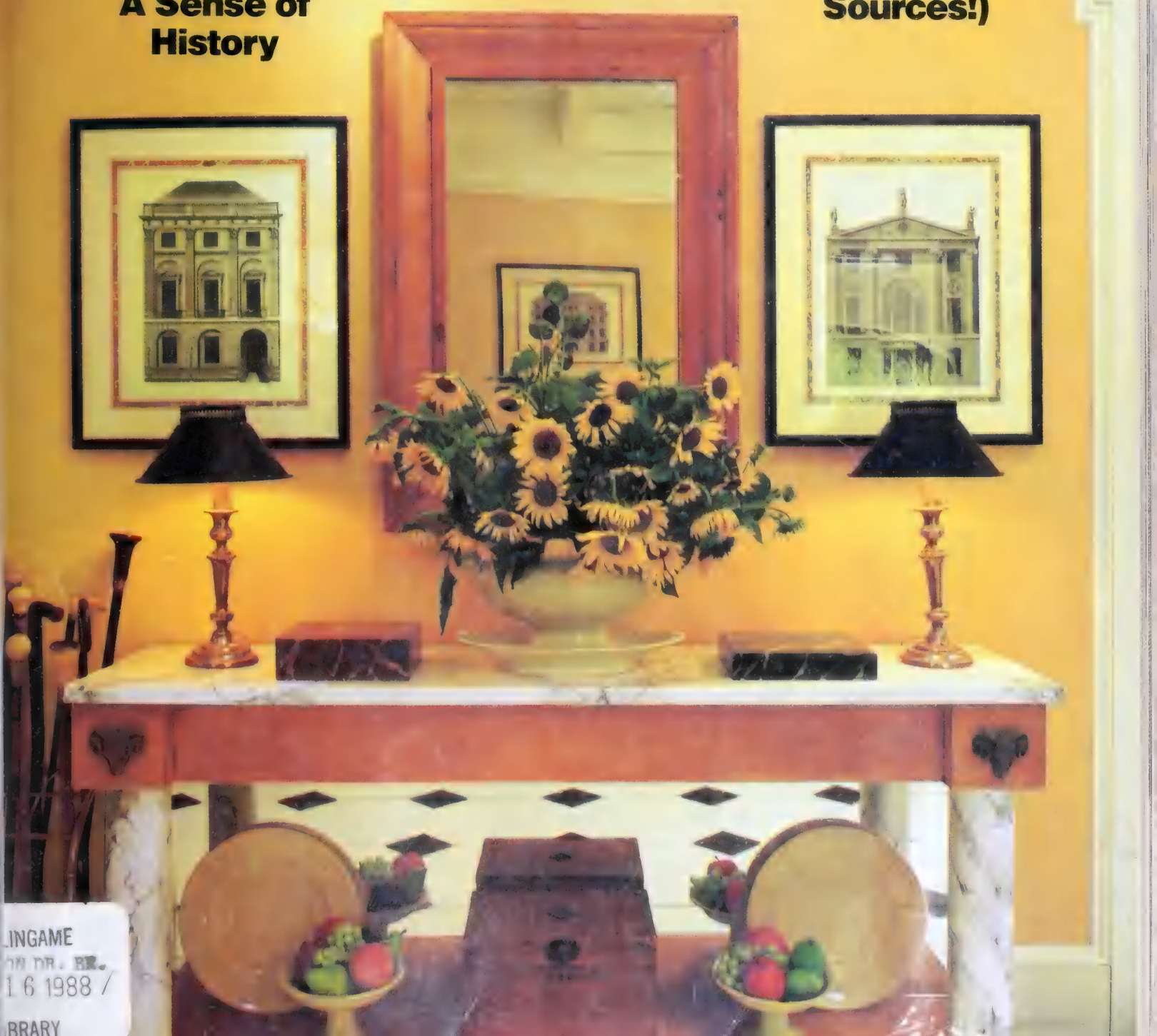
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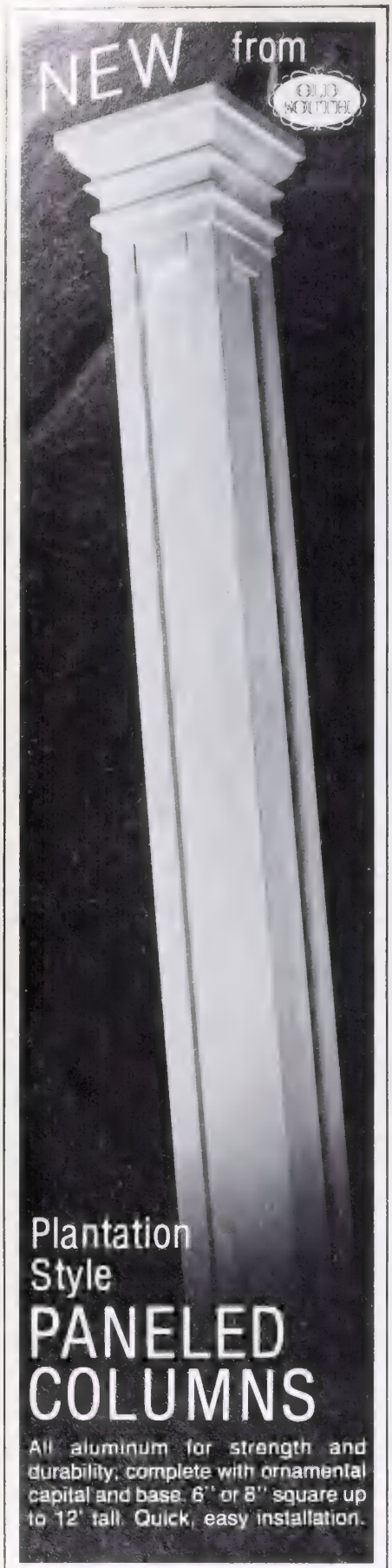
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COVER PHOTOGRAPH:
You might think this entrance hall to the house pictured on pages 51 to 59 came by its heirloom character after generations of love. In truth it is of today, bestowed with artistic details such as a console table of *faux* marble and a painted plank floor suggesting those of Georgian houses. Photograph, Langdon Clay.



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THINKING ALOUD

"LIKE WATCHING A MOVIE WITH WONDERFUL INTERIORS, WRITING DECORATING COPY OFFERS A CHANCE TO IMMERSE YOURSELF IN A HOUSE'S IMAGINATIVE WORLD"



What's it like to write for House Beautiful? Here, senior writer Claire Whitcomb, someone I always count on for her enthusiasm, shares the behind-the-scenes interviewing process. By the way, she recently teamed up with her father, John, to write Oh Say Can You See: Unexpected Anecdotes About American History *(Morrow).*

—JoAnn Barwick, Editor

Every year when it gets close to Academy Awards time, there's talk in the halls of House Beautiful about which movies we'd award Oscars for decorating. Some years we've published our own list in HB Today, but this year offered such slim pickings that we simply reminisced about favorites from the past—*A Room with a View, The Bostonians, Fanny and Alexander.* For those with a passion for decorating, sets are as memorable as characters.

So too are many of the rooms in House Beautiful, especially when you have the luxury of writing about them. Like watching a movie with wonderful interiors, writing decorating copy offers you a chance to immerse yourself in a house's imaginative world. When you finish an article, you feel as if you've been a guest at a thatched Danish cottage or somehow know what it's like to sleep in the four-poster bed of a Connecticut farmhouse—even though more than likely you've been working at a cluttered desk and talking to a homeowner over the phone. What enables you to make this rather large imaginative leap is that houses, like movie sets, are peopled with interesting characters. And conducting a decorating interview involves tapping into the creativity of the homeowners and unlocking the energy and enthusiasm they've put into their houses.

Not that this has always been a flawless process on my part. When I started working at House Beautiful eight years ago, one of my first big assignments was a story on Farrah Fawcett's house. I had never interviewed a movie star before and nervously picked up the phone and dialed. Farrah knew just what sort of earthy, personal quotes I needed and reeled them off with the ease of someone born to be interviewed. I wrote down everything with *great* earnestness, including a comment about her kitchen. There, she said, she baked bread every night. "Every night?" queried my editor in red pencil. Technically I'd used an accurate quote—but I was a little too literal in those days.

The best decorating interviews have a wonderful chemistry. You begin talking about the particulars—the trim, the molding—one thing leads to another, and soon you and the homeowner are making discoveries about the essence of the house that neither of you may have anticipated. Fairly soon, you know more about a total stranger than you would if you sat down for a month of brunches and talked about work or politics or everyday things. Opening up your house means opening up a special part of yourself.

I'm sure you know the feeling. Meeting a new friend is one thing. But being invited to his house to see what he collects, what colors he loves, what books he treasures is another. Like a handshake, it's a contact that brings you tangibly closer.

The drawback to writing for House Beautiful, at least from my point of view, is that I'm usually hopelessly seduced by whatever story I've just finished. When I wrote about Laura Ashley's new Bloomsbury fabrics, for example, I wanted to get out my paintbrushes and mimic Vanessa Bell by coloring my curtains and walls with whimsical brushstrokes. Writing about George Oakes's cottage in Kent, England, I wanted to collect odd teapots and rubber-stamp my walls with a floral pattern, as he'd done in his bathroom (see HB, December 1987).

Thankfully, I've learned to wait until I've finished my two-mile walk home from work before making any hard and fast decisions. By then, I've probably redecorated my apartment mentally two or three times. And when I open my door, I'm usually surprised by how nice my home already looks. By "nice" I don't mean that it automatically ranks high on everyone's totem pole of taste. It's "nice" because it's filled with the things that I like—my linens from Parisian flea markets, the funny old mirrors that I bargained for at dawn at London's Bermondsey Market, the bookcases I built that tilt ever so becomingly.

One of these days I may experiment further with all the ideas I've stored up from House Beautiful, but in the meantime, I rather like an apartment that's an ongoing project. It leaves me plenty of room to dream about turning it into something from *A Room With a View*—or from next month's writing assignment!■

Claire Whitcomb

CLAIRE WHITCOMB
Senior Writer



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ON DECORATING & DESIGN

WHAT'S AHEAD

"INSTEAD OF ALL THE CHROME AND GLASS FURNITURE . . . WE'LL SEE PAINTED FURNITURE, BOTH ANTIQUE AND MODERN"

By JOHN F. SALADINO

The '90s will soon be upon us and, with them, a signal to change. I feel confident we'll eradicate some of the excesses of the monied society of the '80s, particularly the slavish imitation of English country house interiors with their overabundance of possessions. However, much of the romance, ornamentation and historicism will stay with us, in a leaner and more pared-down way. This new movement will combine romanticism with minimalism.



The bed takes center-stage, its lattice headboard serving as a room divider and a sign of the mobile furniture in mention.

We will edit what goes into our environment. Instead of having so much clutter, so many pillows, so many photographs in one group, we'll be more selective. Furnishings, especially antiques, will stand out like sculpture and take on the importance of actors on a stage. And interiors will become less lugubrious; heavy window draperies and strongly patterned wallpaper will retreat. We'll take our cue once again from the Bauhaus and create much simpler backgrounds for our rooms.

However, instead of seeing all the chrome and glass furniture that typified the Bauhaus movement, we will see a lot of painted furniture, both antique and modern—whether imitative Swedish country furnishings, real American country furniture of the 18th century, or pieces with the more aggressive modern finishes of Memphis. Painted furniture will fuse with the new interior to create a matte-finished feeling. There will be a greater sense of airiness, a simpler stage.

To achieve that airiness, rooms will be painted one color, including the floor, so that whatever you put in them will be silhouetted like sculpture. What happens, then, to the architectural details in rooms of the '90s? Well, if you were to take a period room, say a Victorian one with brown oak woodwork and wainscotting, you'd paint it all one color so that the background would recede, allowing the furnishings to have center-stage.

And you'll see more emphasis on shape by way of slipcovers. Not slipcovers as we have known them from our mothers' houses in the summer, but inventive slipcovers draped in couturier fashion. There may be bows, ribbons or buttons. Fasterners will be used so that the fabric drapes gracefully. And you may even see two slipcovers—for instance, a skirt of one fabric layered on another texture of, perhaps, gauze—on one piece of furniture. Thus, an important part of the new romanticism is the draping of furniture and the emphasis on silhouettes within the room.

If some of these ideas seem far-fetched, remember we're talking about the next wave of fashion. Of course, the traditionalists will continue to opt for what's familiar and what they're comfortable with. You'll always have conservative people buying good stockbroker-traditional brown furniture. What I'm projecting is for those who are more susceptible to the power and the glory of fashion.

Anyone who is investment-conscious should consider this: Because people made quick fortunes on Wall Street and money was so liquid, some bought very costly antiques. After Black Monday, when the stock market betrayed us, a Biedermeier sideboard did not! Therefore, I think you'll see people continuing to put their money into fine antiques. And because America will become an even more mobile society, investments in movable furnishings make more sense than big expenditures on museumlike backgrounds. All the more reason to keep the shell simple.

Speaking of investments, the kitchen will become even more of a focus for spending money well. And because Americans are spending more and more time socializing in the kitchen, its value is often greater than that of the rest of the house. In fact, many modest houses are being bought and expanded by virtue of their grand-scale kitchens. For example, I've seen potting-shed corners, play areas and 45-inch television sets incorporated into the kitchen. Don't be surprised to see bil-

(Continued on page 13)

John F. Saladino, a regular columnist for House Beautiful, *is a New York-based designer with an international roster of clients.*

LILO RAYMOND



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Continued from page 11

liard tables there sometime in the future!

Luxuriousness will come in many forms—greenhouse dining areas, kitchens with sofas and bookcases. You'll also see the skylights get bigger to match the size of the expanded food-preparation zone, with areas for plants integrated into the light-filled spaces. (Why not have bay leaf or oregano at hand year-round?) And there will be more space for miscellanea, such as corkboards for children's pictures, even calendars and timetables.

Luxurious materials like granite, recently brought into the kitchen, will continue to warm up the laboratory aspect of that room. You'll see more wood cabinet faces, but not metal; in other words, natural materials will be used in contrast to technological appliances. The new romanticism I speak of is a reaction to the *Star Wars* invasion of supertechnology in the kitchen and everywhere in the home.

The reason we're turning our backs on chrome and glass is that the modern age is here, and we're a little scared. Now that we've seen the '70s and '80s, with their mega buildings and huge plazas with no place to sit, we've decided that maybe we don't want monumental scale, and certainly not chrome and glass, at home.

As the next decade approaches, movable pieces of furniture will become more important—possibly the most expensive investments. These will replace the blue chip stocks that disappointed us. The backdrop for these special furnishings will be more abstracted and more relaxed, but the romance that developed in the '80s will remain—creating a soft atmosphere. And minimalism will simply mean that we're becoming more selective on our way to creating portfolios with bigger dividends.■

COMING NEXT MONTH

Forget spring cleaning—decorate! And let the wide range of features in our April issue show you how:

- **Top-of-the-line:** Clean-looking and colorful, stripes are everywhere
- **Kitchen remodeling** in California with Italian and French overtones
- What's new (and old!) in London shops: We explore **English style**
- **Designer's weekend project:** a rented summer apartment decorated just for the fun of it
- **Little house** on a mountainside
- **Designer rooms** (plus retail sources) and more . . .



THE END-ALL TABLE

Imagine one of these companion pieces
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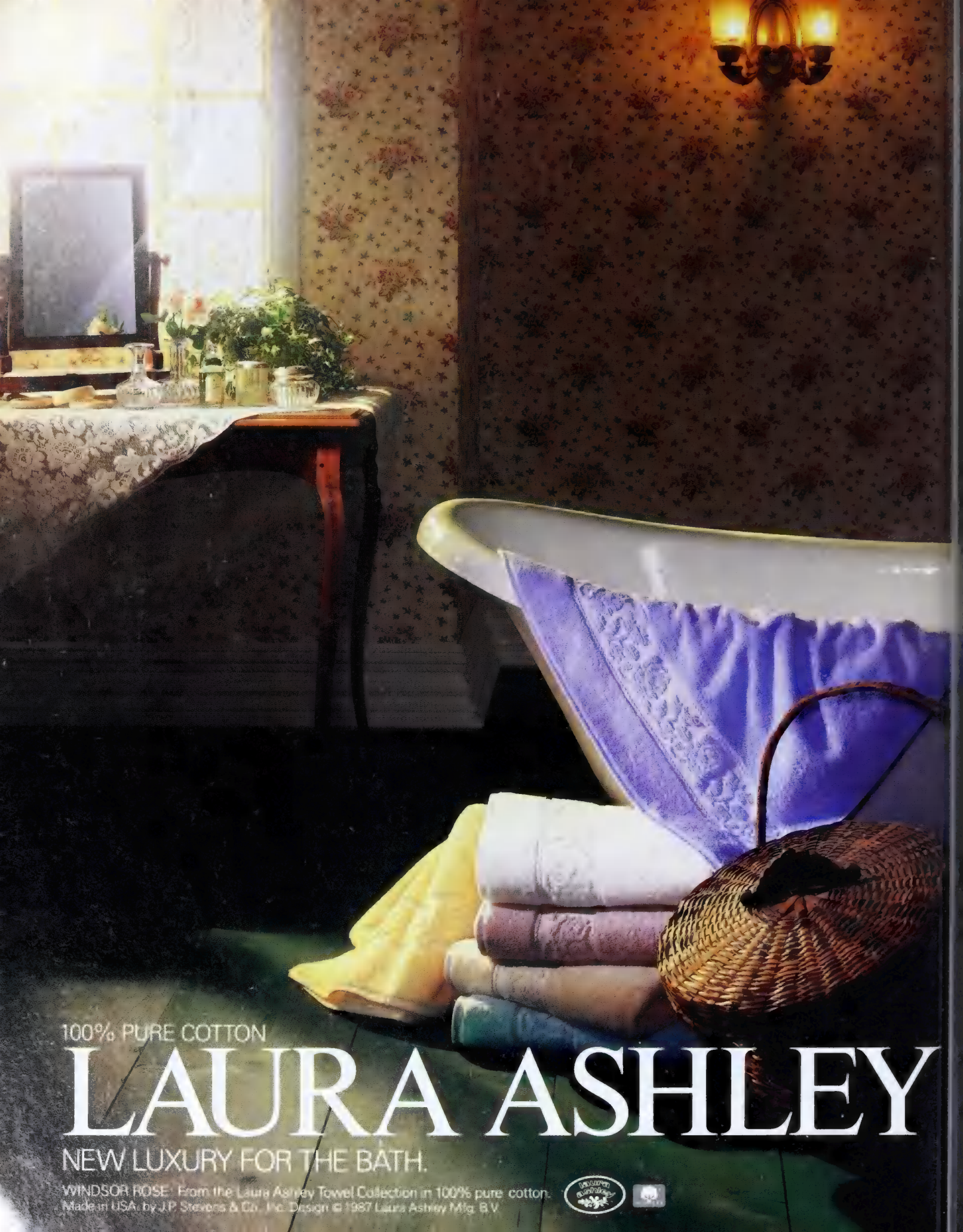




Pieces of varying heights to flank sofa or chair or sit in between. *Opposite, clockwise from top left:* **Veneered and inlaid reproduction of an urn table from Dunster Castle, Somerset, $1,675, Century Furniture Co. Two-drawer chest on lacquered base, $1,000, Thayer Coggin, Inc. White birch frame with maple top, $300, Grant's. Steel-framed table reminiscent of early Egyptian furniture, $525, D.I.A. Hand-painted birch table with arched legs, limited edition, $1,200, Neophile. Tea service, R. Brooke, Ltd. Alvar Aalto vase, The Museum Store.** *This page, clockwise from center:* **Will Stone's glass-topped table with wavy legs, $195, Giles & Lewis. Carved "tablecloth," $315, Sarreid, Ltd. Cherry nesting tables (two shown of three), $660, Grange. Shaker-style corner piece, $190, Habersham Plantation. Triangular nesting set, $450, Giles & Lewis. Hand-forged wrought-iron table, $450, Jeffco. Vases, Clodagh, Ross & Williams. Backdrop painted by Thomas & O'Brien Studios, Inc.■**

Editor MARY TAYLOR
Photographer JEFF McNAMARA

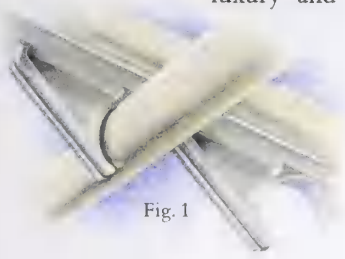
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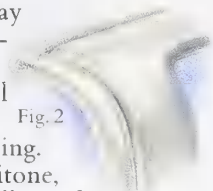
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Fig. 1

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FROM THORNHILL FARM



"Some rooms with very little in them often say as much as rooms cluttered by years of collecting"

By DEE HARDIE

I am, and I'm not sure why, insatiably curious about the lives of others. That's why I look at other people's rooms as stages. I like to see how they dress those rooms, what props they use. I like to imagine what has gone on, what drama has been played there. And whenever I enter a house for the first time—for a meeting, for a party—it's like entering a new theater. But I don't want to get *too* close—just to observe.

But I find I do more than observe: I inspect, like a detective. Our daughter Beth says it all comes down to my just being "nosy"! I hope it doesn't show. Besides, most hosts are usually pleased by *anyone's* interest in their domain. Their home, after all, is not only their castle but also their personal signature.

Rooms with little in them often say as much as rooms cluttered by years of collecting. Thoreau's Walden must have been like that, clean and sparse. "I had three chairs in my house," he wrote, "one for solitude, two for friendship, three for society." How I envy his economy.

Then there are the rooms that have an extravagance of emotion, an overflow—family photographs crowding a tabletop, family furniture everywhere. That, I think, describes the atmosphere of Thornhill.

If you marry an only son of an only son, as I did, you can't help having a pileup of family possessions that you feel you must use—whether you like them or not. But now that I am older I tend to edit. Now that all of our children have rooms of their own, other houses, they welcome that mirror, the desk, the chest, the lamp. It works. Even my mother-in-law, Agnes, has come up from the basement. I always thought her portrait was too big, too formal for our Quaker farmhouse. But now Agnes is in the small library, against the red walls, surrounded by small portraits of her grandchildren when they were young. And she looks wonderful in her 1930s chemise dress. She is the centerpiece, as she often was in any room she entered, and she holds the room together. She gives it strength; she gives me comfort. Sometimes you just have to grow up a bit to know what a room needs.

My friend Janet always knew what a room needed. For example, on the third floor of her 1840s octagonal house, she painted the ceiling of an eight-sided room with the red and white stripes of a circus tent. And that's where her grandchildren slept—under the big top!

A room that has always made me happy is Bettina and Henry's dining room in London. Last March we were with them for lunch in a rectangular room that had shelves filled with blue-and-white china. As usual, the food was delicious, but I can't remember what we ate.

What I do remember, and always will, is another guest, John, a Welshman who sang, right in the middle of lunch, "A Nightingale Sang in Berkeley Square," a sad, lilting song from England's World War II. I've always loved that particular song, and when John told us it was written for his mother, a café singer, I was so touched I almost cried.

What I realized that day in a faraway dining room is that a room *is* a room only when people are there—even if it's the melodic memory of a mother, or a portrait of a mother-in-law like Agnes. ■

JENNIFER HAUMANN



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STYLE BEAT





ELIZABETH HATHON

WHAT'S NEWS

Straight from High Point, the North Carolina city where the furniture makers show their stuff, here's the lowdown on trends you'll see in stores later this spring.

The craze for Victoriana with all the trimmings is in full swing. Hickory Chair Co. dressed a cranberry damask sofa up right with multicolored rope cord and tassels-on-tassels (above, $2,160). **Damasks, tapestries** *(top right)* and their jewel-toned colors were everywhere, prophesying a richer but, also, a less fussy formality.

Neoclassical influences are strong. What says ancient Greece more than a draped toga? And what could be more graceful? John Mascheroni for Jeffco found an innovative way to clothe a dining chair in one by carving a draped "fabric" into its wood back (above, $699). The neoclassical style kept its grip on metal. But with **more metal furniture** and accessories than ever in more styles and price ranges, designs weren't confined to imaginative tributes to Giacometti. GuildMaster's iron chair (above, $365), for example, has a textured finish and Indian-inspired cutouts that give it a clean, subtle-colored **Southwestern look**, another of this year's biggest style directions.

Meanwhile, it's getting even harder to tell the difference between retail furnishings and antiques. Take Baker Furniture's elegant, well-crafted Italian Collection. The attention to shape and decorative detail on a **hand-painted reproduction** Venetian rococo console (below, $3,688) was especially impressive. Incidentally, be on the lookout for darker finishes.





This unusually scaled round table with an early-1900s diamond design (right, $899) shows how good wicker can look. Pull up one of the big, comfortable chairs that go with it, also Museum of American Folk Art reproductions for Lane Venture, and enjoy a meal—in the living room or on the porch.



ELIZABETH HATHON

There were impressive new country collections. But a striking derivation may become a **major trend—rustic furniture.** Peeled or bark-covered logs and twigs give it a rugged, overscaled character that's a little less sophisticated than the usual country designs. Ever feel like waking up in a forest? A pine-log four-poster from The Furniture Company of The Naturalist would be the next best thing!

Casual upholstery is California-big, and loose slipcovers are wearing stripes. Worth a second look is **dual-purpose furniture**—a curvy love seat from Thayer Coggin, Inc., turns into a tête-à-tête; a chair by Sutton Fine Furniture flips into library steps. And Henredon gets high marks for its "Triomphe" collection, a pared-down interpretation of '20s Art Deco.

A market favorite: Jay Spectre's red table for Century Furniture Co., shaped like Joan Crawford's mouth in *Mildred Pierce* and rumored to be "lacquered more times than the star herself." Furniture can have a sense of humor!►

—SUSAN BERNFIELD



FOR MORE DETAILS, SEE PRODUCT INFORMATION

KEEP AN EYE ON



RITA MAAS

▲ NOVEL GOTHIC

Reflecting a new fascination with Gothic style is this angelic mirror, 16 inches high, $45 plus shipping, from The New York Botanical Garden Shop-in-the-Garden. ▪ Signs of a Gothic revival are also popping up at Laura Ashley. Look for its Westminster wallpaper with pink Gothic latticework on white, $23.50 a roll. ▪ More Gothic finds: Brunschwig & Fils's handsome Stonework Arch Border wallpaper that mimics the carved stone of cathedrals, Greeff's elaborate Gothic Border paper with a flowerlike pattern and its coordinated Gothic wallpaper. • Where to soak up more Gothic inspiration? At the Metropolitan Museum of Art's recently opened Gothic Revival library, part of The American Wing.



ELIZABETH HATHON

▼ WHALE OF A BANDBOX

Anyone who has a hankering for Nantucket's classic lightship baskets will immediately recognize the motif borrowed for these paper-covered bandboxes. A nested set of three boxes (the largest is 8-1/2 inches high, 14 inches long) is $132.50 ppd. from Geo. P. Davis, Inc., PO Box 1403, Nantucket, MA 02554.



GEORGE BENNETT

▲ SHOPPING SITE

If you're mad about horses or butterflies, you might want to consider having a decoupage lamp made to reflect those passions. The place to go: Slatkin & Co., The Mall at Far Hills, Rt. 202, Far Hills, NJ 07931, where decorator Howard Slatkin specializes in made-to-order English country accessories. His decoupage lamps are $500 to $650; the *faux* burled wastebasket, $100; the hand-painted strawberry pillow, $750; handsomely framed prints, $225 to $750.►

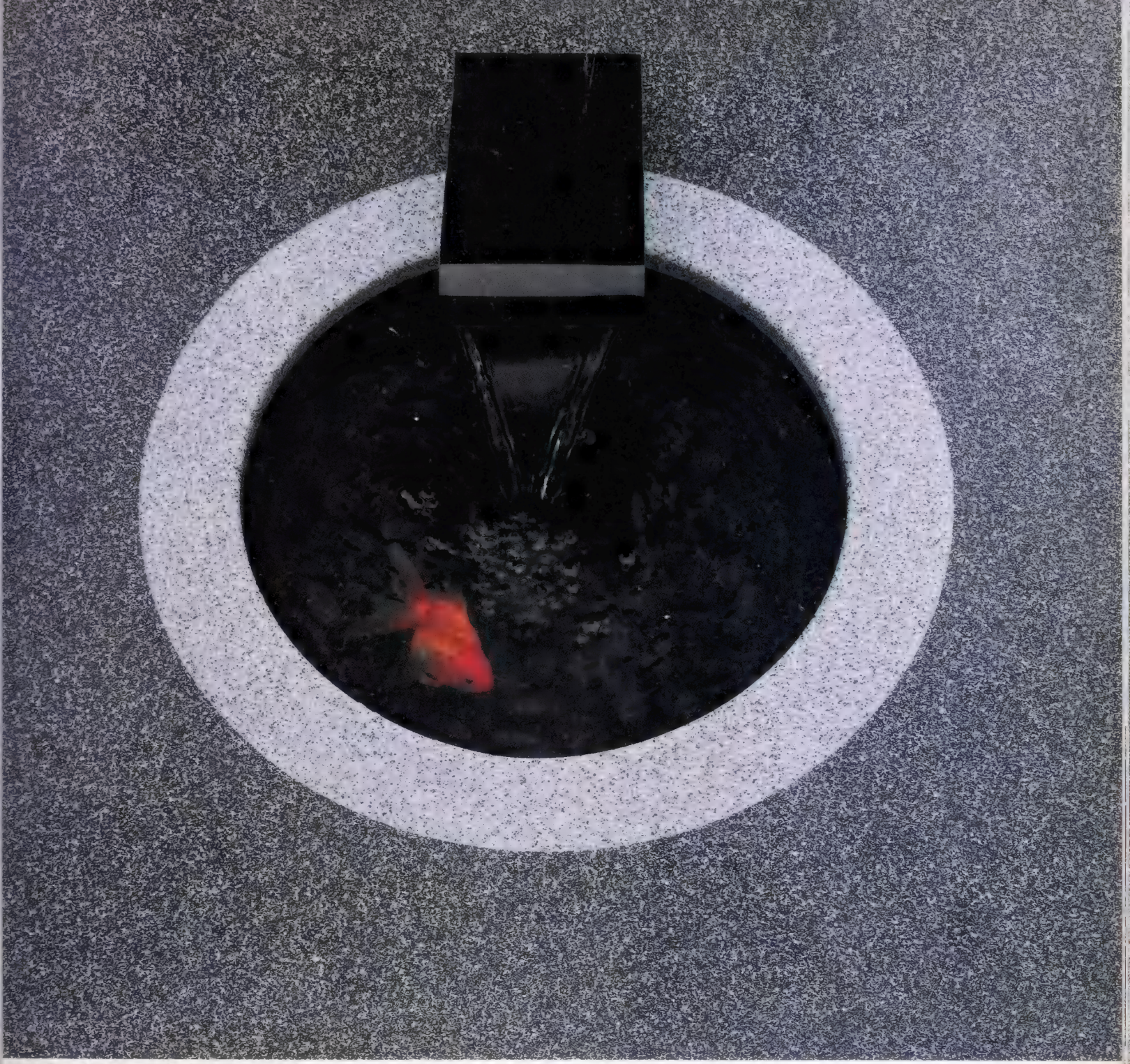
▶ HARBINGERS OF SPRING

Even before the first tulips have burst forth in your garden, you might want to send off one of these hand-colored cards. Each has a tulip that's one of a kind; all are very framable. They're $8.50 plus $1 postage from Matt McGhee, 18 Christopher St., New York 10014. ▪ Where to see the most spectacular blooms this spring? At the Philadelphia Flower Show, March 6 to 13; and at the New England Spring Flower Show in Boston and the New York Flower Show, both March 5 to 13. • The most tempting new gardening books: *City Gardening* by Deirdre Colby (Simon & Schuster, $23), full of problem-solving ideas. *The Garden Border Book* by Mary Keen (Capability's Books, $29.50 ppd.), with 30 varieties of borders plus plans and resources; one chapter will appeal to the weekend gardener in particular. *The Garden Primer* by Barbara Damrosch (Workman, $13), thoroughly how-to and very much inspiring.

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ELIZABETH HATHON



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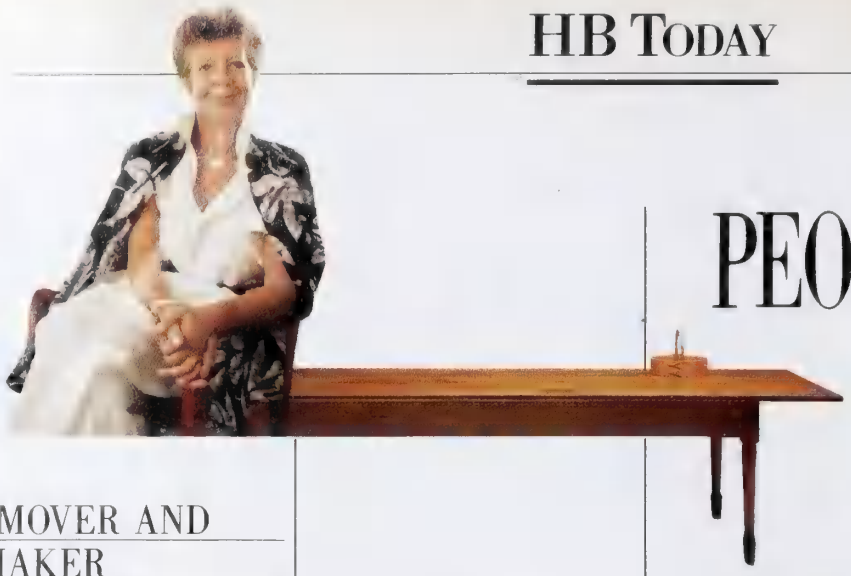
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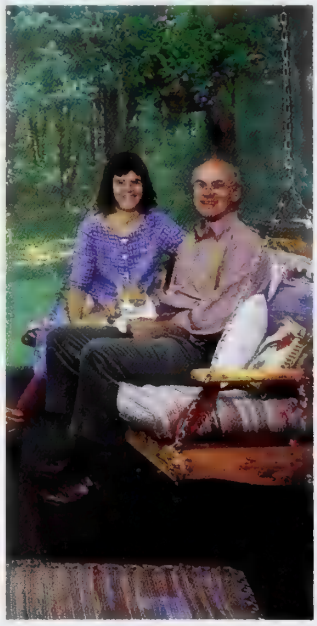
▲MOVER AND SHAKER

When in Milan, we always make a point to see what Maddalena De Padova is up to. The owner of one of Milan's most stylish furniture shops, she feels that the cutting edge in design isn't the avant-garde but time-honored classics, such as her new Shaker-style table on wheels. Says the woman who introduced Herman Miller and '50s-modern furniture to Italy, "People are now confident enough about being modern that they can go back and enjoy furniture from the past." Other American retro influences she's drawn on include Indiana hickory chairs with woven backs and classic wicker. At DePadova, Corso Venezia 14, Milano.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

▶ART FOLK

Missy Stevens and Tommy Simpson swing, but usually on their back porch. Having handmade their house and most of its contents *(pages 74 to 79)*, they're more than comfortable with an American frontier spirit. The artwork they do individually—her weaving, his furniture and sculpture—is suffused with that same spirit. And now that their house is complete, they're full-time artists again, with stores and galleries urging them on. See Missy's work at Worldly Goods, Rye, N.Y., and J. Seitz & Co., New Preston, Conn. For Tommy's: Alan Brown Gallery, Hartsdale, N.Y.



WILLIAM SEITZ



▲ON THE CUTTING EDGE

Think back to 1977 when "art furniture" and "high tech" were yet to be coined, when Memphis was yet to be born. That's when Rick Kaufmann opened his pioneering Art et Industrie, a gallery devoted to furniture by artists. Now his once-fledgling gallery is one of the hottest in SoHo and has just moved to handsome new quarters at 106 Spring St., NYC. How is the art furniture movement changing? Mr. Kaufmann feels that his artists are producing more interesting work than ever. One reason is that they're more at ease with the technical skills they had to learn to make the transition from fine art to art furniture. (Unlike a painting, a chair has to be sturdy; a table, impervious to food.) Typical of the new creative leaps his artists are taking: Eleonora Triguboff's "Margarita" chaise *(above)*, $18,000; Dan Friedman's "Moving Picture Screen," $3,800.■



MARIO RUIZ

◀BRAINS AND BRAUN

What is good design? If anyone is qualified to answer, it's Germany's Dieter Rams, design director of Braun since 1960. Aesthetics, according to Rams, must go hand in hand with functionality. "Design has to speak," he says. "It has to show you how a product works so you don't have to look back at the instructions all the time." He also believes design should solve problems for consumers. A case in point: his new reflex-control clock ($49, not shown). To quiet the alarm, wave your hand near the clock (no buttons to grope for). If you doze off again, the alarm re-sounds in four minutes. Also new this year: a more compact coffee maker, a food processor with extra functions and a steam iron.

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB



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APPRECIATING STICKLEY

IF YOU CAN FIND THEM, SIGNED PIECES BY GUSTAV STICKLEY ARE LESS COSTLY THAN PERIOD REPRODUCTIONS—AND POTENTIALLY MORE VALUABLE

By WILLIAM HOUSEMAN

For the cranky purists among us who think that an antique by definition ought to be both old and good, there is cause to rejoice in the swelling enthusiasm for the furniture of Gustav Stickley. We may also rejoice in the revival of interest in the life and thought of Gustav Stickley himself, for it can be said of this man, as of few others, that what he believed and what he did were as inseparable as the mortise and tenon of a Stickley bookcase.

Stickley's furniture and other household designs are now old enough to qualify as genuine antiques. He produced most of his collectible pieces in the years between 1898 and World War I. Yet it isn't age that distinguishes a Stickley piece but, rather, twin characteristics that spell quality in any era: excellence of design and craftsmanship.

"You call that design?" someone might say, seeing a Stickley rocker or recliner for the first time. The answer is yes, even though such simplicity, bordering on starkness, may confound anyone conditioned to equate aesthetics with complexity. In its own day, any chair of Stickley's design spoke for him and his lofty ideas. It communicated his dedication to craftsmanship as a noble pursuit. "Is it not evident," Stickley once asked in a rhapsody to wood, "that he who loves to look at the wood upon which he is engaged will enjoy his work far more than one who sees no beauty in it?" In the fashioning of a beautiful, utilitarian object, Stickley found all of the human verities he longed to see all decent commonfolk embrace.

Though he was many things—among them social theorist, editor, writer, environmentalist, cabinetmaker, builder, manufacturer and entrepreneur—Stickley was first and foremost a designer. From the exquisite care taken in selecting, cutting and shaping beautiful woods to the almost obsessive precision invested in assembling a cabinet—and its placement in a family's home as a symbol of honest aesthetic expression—Stickley's "plain fineness" of design summarized the meaning and purpose of life in a democratic society.



New Jersey dealer-collector Beth Cathers prizes her c. 1900 Stickley-designed tea table made of quarter-cut white oak.

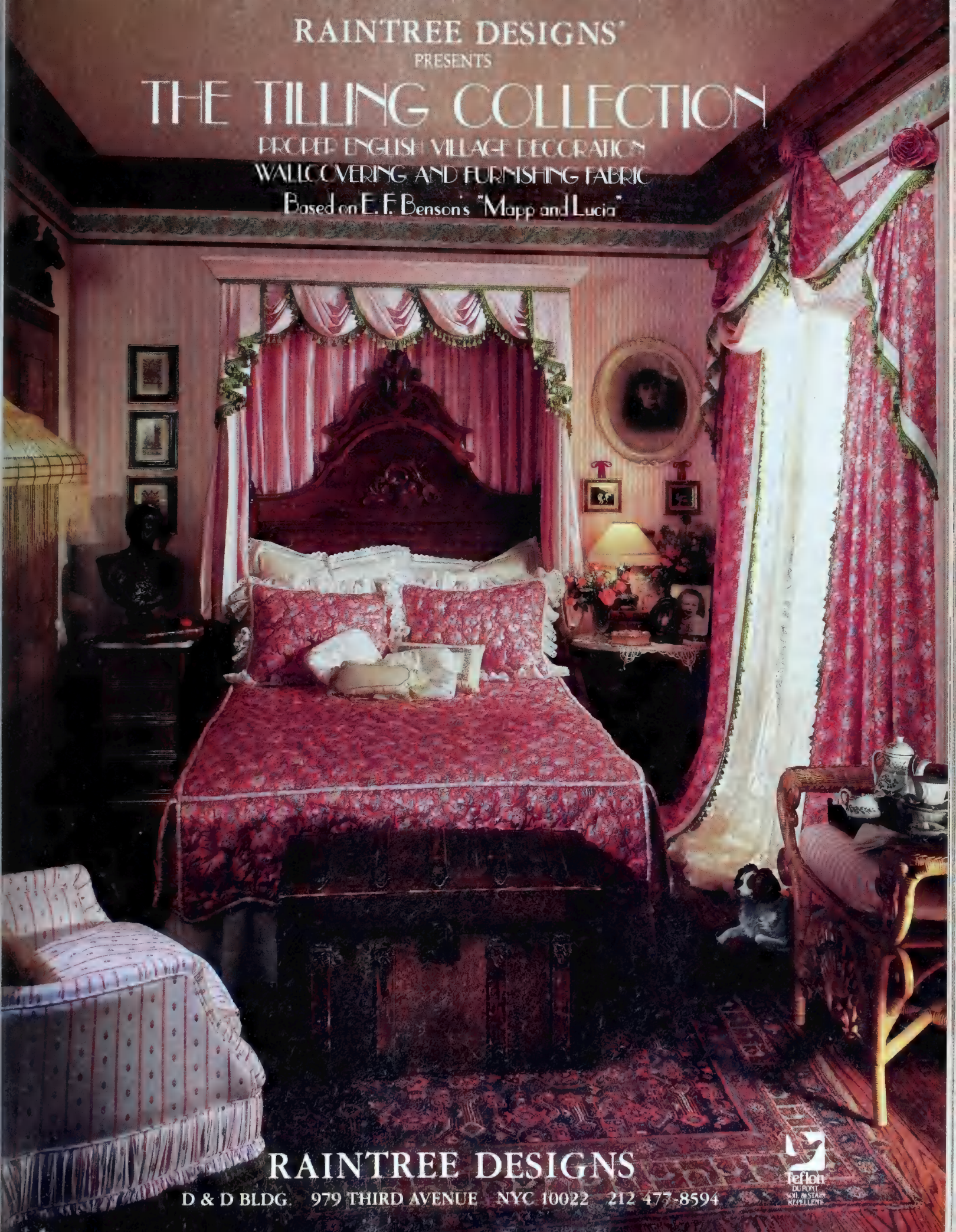
Curiously, considering the intensity of his proselytizing zeal, his ideas were not entirely his own. He is most often identified as "the father of the American Arts and Crafts Movement," a movement that attempted to erase the dividing line between fine and decorative art. But it is probably more accurate to call him the manager of the movement's overseas farm club. By his own admission, Stickley acknowledged a huge philosophical debt to William Morris and John Ruskin, principal form-givers and dialecticians of the original Arts and Crafts Movement in England. Morris and Ruskin were Stickley's towering heroes. Their social theories shaped his view of a contented workers' society and inspired him to promote his vision through his magazine, *The Craftsman*. Indeed, the first issue of *The Craftsman*, published in 1901, was devoted almost entirely to the words and wisdom of Morris, whom Stickley saluted as "the patron saint of 'integral education' from the different points of view of art, socialism, business affairs and friendship." And the second issue spotlighted Ruskin, whom Stickley identified as the writer "whose exaltation, or rather, divine madness, awakened within me, in the days of my early youth, ambitions which I have never proved recreant."

Ruskin's impact on Stickley was incalculable, for Gustav's early youth was otherwise hopeless. As the eldest of 11 children in the family of a Wisconsin farmer and stonemason, he made that most unremarkable of sacrifices a poor boy could make in 19th-century rural America: He quit school in 1869 at age 12 to do the brutish work of an apprentice stonemason. Yet thanks to Ruskin and to the essays of Emerson, Stickley cultivated a visionary's lusty appetite for changing the world to match his vision. Thirty years later, he promised Americans that they could build a better world for themselves, and the place to start was at home.

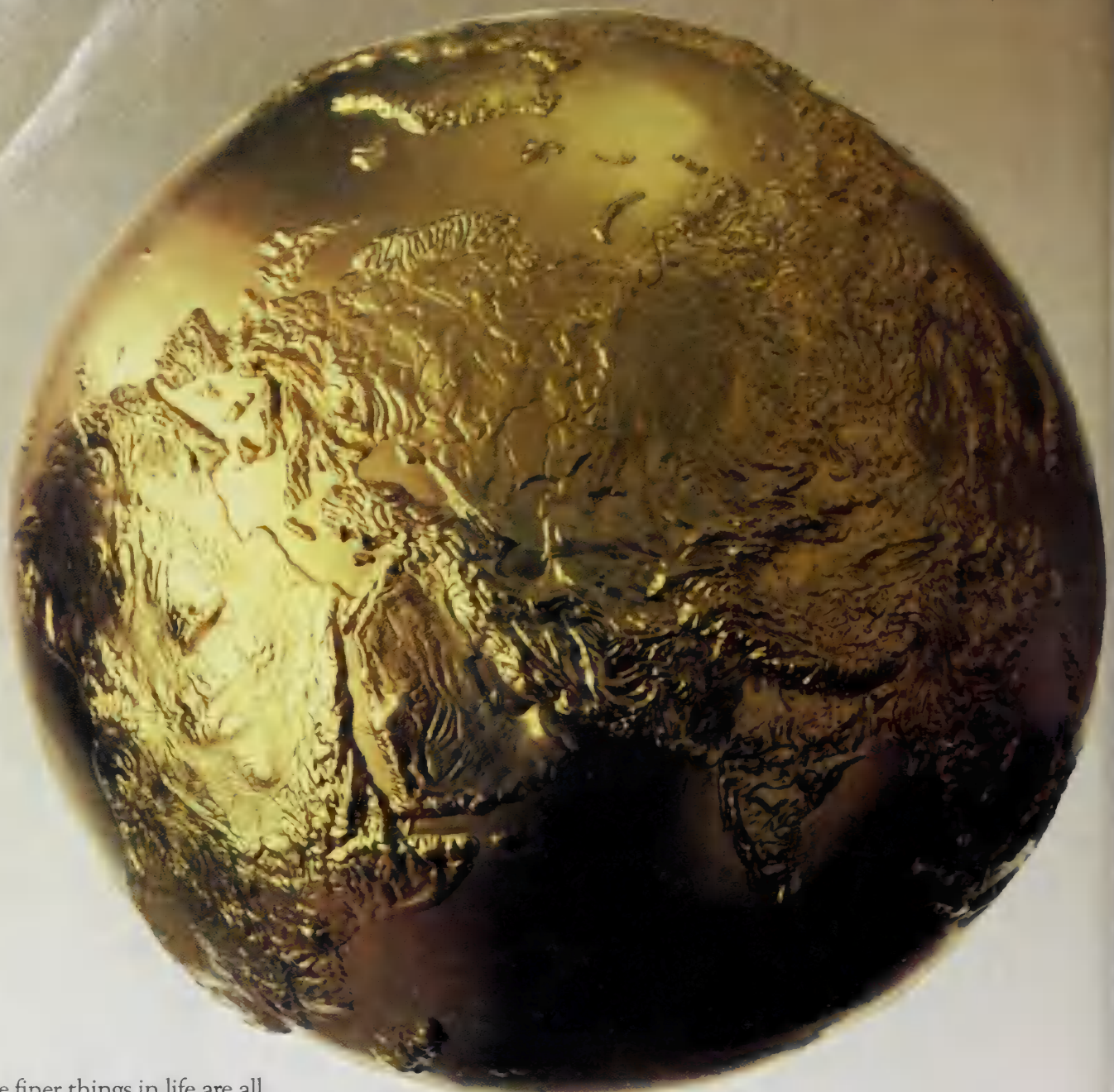
In Stickley's time it was intellectually fashionable to ascribe amazing powers to the home as a mechanism for transforming the lives of ordinary working people. The "house beautiful" was a generic term used by Stickley and others to characterize the home as both a physical and a spiritual setting. Given his formidable energies and convictions, Stickley simply could not confine himself to furniture making; he had to expand his scope to embrace the whole house and everything in it.

Then, as now, furniture makers sought to show their products to best advantage in room settings wherever the trade gathered.

(Continued on page 35)


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DECORATIVE ARTS

Continued from page 30

One such place was the influential Grand Rapids Furniture Exposition, where Stickley displayed his new "structural" style in 1900. The following year he joined with the Grueby Faience Company of Boston to create striking room settings from the two companies' products at the Pan-American Exposition in Buffalo. Grueby's matte-glaze pottery and tiles in deep, mostly earth, tones were compatible with the oak pieces from the Stickley workshops. Indeed, they added what Stickley considered an all-important and hitherto missing ingredient in interiors of the day: *color.*

Believing that "there are many people who desire in their homes a certain sturdy elegance, good craftsmanship, beautiful lines, rich and desirable furniture," Stickley manufactured his designs. The people who bought this furniture at first were mostly the avant garde who admired his design talent and his philosophy that art in a democratic society belongs in the home.

Of the many admirable qualities Stickley designed into his "Craftsman" furniture, durability is the one that affirms his reputation as an important designer, not to mention a pretty fair social engineer. His pieces have lasted and lasted, and they are once again making his point in the marketplace—that honesty of materials, simplicity of design and elegance of craft are no less valid as this overwrought century begins to wind down than when it began.

An astute New York City antiques dealer named Don Magner calls the current prices for Stickley furniture "incredible insanity." And a New Jersey dealer, Beth Cathers, herself a Stickley collector, thinks that unprecedented sums are being paid for Stickley pieces simply "because they are superior in every way."

The original buyers of Craftsman furniture would recognize today's collectors as kindred spirits. Andy Warhol, always *pre*-avant, was collecting Stickley and other Arts and Crafts pieces a dozen years ago. Current collectors in this field include Steven Spielberg, the sons of Malcolm Forbes and Sidney Lewis, head of Best Products and well known for the eccentric architecture of his catalog stores—plus, of course, trend-setting doctors, lawyers, artists and architects from firms like Gwathmey Siegel & Associates and Robert A. M. Stern Architects, who have chosen pieces for their clients' interiors.

At a sale of 19th- and 20th-century furnishings held at New York City's Phillips gallery last June, a signed Stickley library table was auctioned for $14,000, a Morris chair for $15,000. And a Stickley settle purchased for $1,500 in the 1970s went for $66,000, a record price. This is not expensive compared to the Philadelphia Chippendale chair that was auctioned for $2.75 million not long ago. "A collector can still find museum-quality Stickley originals at reasonable prices," says Marisa Longo, a spokesperson for Phillips.

We might ask, Why Stickley at all? And why just now? Ms. Cathers has a theory: "Stickley's got moral underpinnings. His work orients you toward a home, and I think the ideas of home and hearth are very important today."

"On the other hand," she pauses, "it has the twentieth-century look. If you take away the fact that it's made in wood, which gives it warmth, you have forms similar to those of the International Style.

Art appreciation: A Stickley purchased for $1,500 in the '70s sold recently for $66,000—a record!

For instance, if it were chrome and leather, it would look like thirties, forties and fifties modern furniture."

Not everyone seeing a Stickley settle or side chair would be likely to call it "warm." The lines are geometric to the point of severity. The edges are sharp, and the angle at which the seat and back come together seems unsympathetic to the natural bent of the human spine. Judged superficially, these pieces appear to be the work of a man indifferent to his customers' well-being. But Stickley was just the opposite. He cared obsessively about his work, not merely because he was a prideful professional but also because he was driven by a social reformer's compulsion to introduce beauty into the lives of ordinary people.

Wood was his preferred means of expression, and oak was his favorite. He insisted that an oak log be "quartersawn"—cut lengthwise into quarters so that boards cut from them would show off the beauty of the grain. The logs came from his own timberlands, the boards from his sawmills.

Stickley deplored the commercial stains used to finish wood. Instead he perfected a "fuming" process that imitated a natural effect occurring in, of all places, the stables of fine country estates: The presence of ammonia in this equine environment hastened the mellowing of beams and paneling. By fuming such high-quality woods as chestnut and oak, Stickley was able to enhance their tone, grain and pattern and provide the only "decorative" element he felt his spare structural designs required.

As the principal embellishment of Stickley furniture, this handsome finish remains one of its most commendable attributes. Yet, sad to say, many ill-informed owners make the serious mistake of trying to "improve" Stickley pieces by refinishing them. "It is important to leave them alone," says R. Craig Miller, an associate curator of 20th-century decorative arts at the Metropolitan Museum of Art in New York. "When you strip away the original finish, you destroy a piece as an art object and, of course, you damage it as an investment."

More than its finish, what distinguishes a Stickley piece from most Arts and Crafts furniture is its design quality. Because it appears so "simple," so free of ornamentation, you might suppose that a Stickley piece was routinely produced by a repeat-motion process. It didn't happen that way. Stickley never stopped designing. Although all Craftsman furniture is admired for its uniform design simplicity, every piece may be considered individual.

Fortunately for collectors, Stickley is among the few designers of the Arts and Crafts era who made sure that his authorship was positively established. Each piece of Craftsman furniture invariably carried a paper label, a red decal and sometimes a branded mark. His shopmark, which appeared in several versions from 1901 through 1916, was unmistakably his own—and a good thing, too, since there were other Stickleys in the furniture business. Two of Gustav's brothers, Leopold and J. George, for many years were partners in a company that produced "mission" style furniture closely resembling the work of their distinguished sibling.

The key elements of Gustav's own shopmark were a joiner's compass and the motto "*Als ik kan*," a Flemish phrase meaning "As I can." Explaining this motto in 1901, *American Cabinet Maker and Upholsterer* magazine editorialized that Stickley meant it to be "an incentive to the craftsman who seeks to advance the cause of art allied to labor." This was certainly an accurate reading of Stickley's mind, considering that he borrowed his motto from William Morris, who was said to have acquired it from the Flemish painter Jan van Eyck.

For a few years Gustav Stickley seemed destined to be a world beater. By 1908 he had bought a 650-acre site in Morris

(Continued on page 125)

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YES, TO VIRGINIA

FOR A PASSIONATE GARDENER, THIS IS THE PLACE TO BE DURING THE LAST WEEK IN APRIL

By LYNN M. MARSHALL

Gardeners are notorious voyeurs (albeit harmless ones). They love to eye the work of other gardeners, to study their landscape designs, explore their perennial borders, exclaim over plants, wonder at the choice of mulch.

For garden voyeurs there is no better place for satisfying curiosity than Virginia during Historic Garden Week, April 23 through May 1, when the most beautiful private gardens in the commonwealth are open to the public. (This is also an excellent week to visit public gardens, if you have the time, because everything in Virginia is at its blooming best the latter part of April.)



The gardens behind Virginia House in Richmond. In the foreground is part of the Water Garden, two ponds connected by a canal that is planted with *Iris kaempferi*. In the background, an informal Tudor-style garden.

In fact, it was just this idea—that gardeners love to visit private gardens—that led to the very first Garden Week. Back in 1929 two members of The Garden Club of Virginia realized that they could raise money for a worthy cause by inviting the curious public to visit private gardens. Garden Week has been going strong ever since and in the past 59 years has generated $4 million to help restore many historic gardens around the state. (A current project: the excavation and archaeological research at the recently discovered 1680 garden at Bacon's Castle in Surry County.) Although still called Historic Garden Week, the event has grown to include houses as well and is now the oldest affair of its kind in the country. It is also the largest, with more than 200 private gardens on view this year.

And with so many places to visit, you are sure to find something you have always dreamed of—whether it's a small garden designed for easy maintenance, a grand landscape surrounding a palatial house or the infinite variety in between. Although the grand old estates, with their ancient boxwood, full-time staffs and acres of tulips are not something most of us can aspire to, they *do* show what gardening was like in the '20s and '30s. Old species of flowers and the garden plans that they appeared in years ago are two themes that will appear again and again during your tour. Of the 32 areas participating in Garden Week, we have chosen several within an hour-and-a-half's drive from Richmond so you can make it your headquarters.

Albemarle County, where Thomas Jefferson built Monticello and the University of Virginia in Charlottesville, is one of the richest for garden visiting. Here you will find plots laid out by Mr. Jefferson behind the faculty houses he designed at the University; an old estate with a house designed by Mr. Jefferson and gardens by Annette Hoyt Flanders, one of the famous landscape architects of the 1920s; and a collection of small Friendly Gardens, as they are called—a tour unique to Charlottesville.

The Friendly Gardens are maintained by their owners with little, if any, outside help. This year all seven Friendly Gardens are in a neighborhood near the University, and all are within walking distance of each other. You might begin at Mr. and Mrs. William D. Robertson's on Minor Road, where meandering borders and informal beds are filled with delicate-colored bulbs and perennials. In the front yard a gently sloping lawn serves as a grass walk between two borders planted with pansies, Dutch iris, primroses, daffodils, hyacinths and tulips. In the backyard, which Mrs. Robertson describes as "a peaceful forest right in the heart of the city," is a wooden bridge crossing a tiny stream. Mrs. Robertson designed it from Monet's paintings of Giverny.

Another "friendly garden" is that of Philippa Bowers on Bollingwood Road. Mrs. Bowers, who recently started what she describes as a "low-maintenance working woman's garden," has planted fast-growing pink honeysuckle on her new wood fence. Anyone sitting on the new flagstone patio has a splendid view of dogwood and spring bulbs—daffodils predominate—planted at the end of the garden.

At the University of Virginia, behind the rows of pavilions (where professors live) and Lawn rooms (where students live), you will find gardens designed by Thomas Jefferson. In the 1950s all of these gardens were restored (with funds raised during Historic Garden Week) according to his original designs and planted with species typical of the period. At the same time Mr. Jefferson's famous serpentine walls—only

(Continued on page 40)

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TRAVEL

Continued from page 38

one brick thick—were also restored. The gardens are open four days during Garden Week; the pavilions and Lawn rooms only on Tuesday, April 26.

In grand contrast to the intimate appeal of the university and the Friendly Gardens is the splendid landscape of the Morven estate. The magnificent brick house, completed about 1820 from plans probably also drawn by Jefferson, illustrates just how the great man's influence can be felt all over the county. No one is quite sure who designed the original gardens, but they were restored in 1930 by Mrs. Flanders. For years after she designed the gardens, Mrs. Flanders traveled to Morven to supervise the planting, and her plans are still used in maintaining the garden. Laid out on two broad terraces, all of the gardens (two separate but connecting areas) are spectacular in the spring, but the main garden is the most flamboyant. Here, eight symmetrically spaced rectangular beds, separated by broad grass allées, are planted each fall with 8,000 new tulip bulbs. (Old bulbs are replanted in the cutting garden.) From the main garden one can see Monticello four miles to the north, across the rolling hills.

Strange as it may seem, gardens designed in the 1920s and '30s appear in the backyards of houses in Colonial Williamsburg. (These gardens are open to the public all year, but tours are conducted only during Garden Week.) We tend to think of the whole town as pre-Revolutionary because so many houses date from that period, but of course the colonial gardens were long gone when restoration of these houses began in the late '20s. Garden archaeology was less advanced at that time, but the landscape architects of the Colonial Williamsburg Foundation thoroughly researched the original gardens. They were certain, for instance, that many of the early colonists had brought boxwood from England and planted it to remind them of home. On the other hand, landscape architects of the 1920s probably planted more tulips than colonists did. "Tulips are really typical of Colonial Revival gardens," says Laura Viancour, a landscape supervisor.

As the garden archaeologists gather new information, they make changes, but the gardens generally look much as they did when laid out in the 1920s. Included in the Garden Week tour are the gardens behind the Ludwell Paradise House, the Alexander Craig House, the Red Lion Ordinary, the Orlando Jones House and the Prentis House. All are formal—often symmetrical—with boxwood hedges forming squares, rectangles and oval parterres. Inside these parterres, single tulips bloom in the spring (double and triple tulips were not hybridized until much later) and give way in summer to annuals such as marigolds and globe amaranth.

In Richmond, Historic Garden Week lasts for three days, offering tours of a dazzling variety of gardens. Two of the best gardens are conveniently located next door to each other in the neighborhood called Windsor Farms. Virginia House and Agecroft Hall are two estates moved from England in the 1920s. Although both landscapes are on a somewhat palatial scale, befitting the houses they surround, each has a series of small gardens that should inspire any gardener with an average plot of land. Both landscapes were designed in 1929 by Charles Gillette, and both are in the process of being renovated. At Virginia House (which is open only by appointment during the rest of the year) a perennial garden, planned in the '20s but not built, was planted in 1984. A shady wild garden with columbine and foxglove winding



around woodland pools is being restored.

At Agecroft Hall Mr. Gillette patterned the sunken garden after one at Hampton Court and planted the borders with annuals and perennials. A series of Neo-Renaissance gardens with flowers authentic to the 16th and early-17th centuries includes a scented garden with plants typical of the Elizabethan period, such as wallflowers, stock and violas; a knot garden with germander, lavender and green santolina; a central Elizabethan garden with annuals, perennials and biennials.

Of the James River plantations that will be open during Garden Week, Brandon, on the south side of the river about 40 miles southeast of Richmond, has the most spectacular gardens. Thomas Jefferson, who was a friend of Nathaniel Harrison when Harrison owned Brandon, designed the main house. A fabulous garden lies between the house and the river 300 yards away. A 15-foot-wide grass walk leads through the garden to a huge classical urn overlooking the James. Aged pecan trees were brought from the West Indies more than 300 years ago, and a double row of English boxwood is almost as old. Six hundred tulips along with generous numbers of grape hyacinths and daffodils fill the colorful, lush borders of the main garden.

Gloucester County, an area not often visited by tourists, has two historic gardens, Lisburne Farm and Toddsbury, which will be open Friday, April 29, and Saturday, April 30. Your approach to Lisburne will be heralded by naturalized daffodils on each side of the road. Mr. and Mrs. David Peebles, who bought the property in 1958, have done their own landscaping without the help of a landscape architect. An especially lovely area of their well-tended grounds is the English flower garden close to their large frame house. Potted plants atop chimney pots from England serve as the statuary here. Tulips, primroses, iris and violets make the borders in this rectangular garden colorful in springtime. Herbs such as chives, parsley and mint are planted in the corners.

Driving farther north about seven miles on Route 17, then east onto Route 14 for about four miles, takes you to Toddsbury's lane. The oldest part of Toddsbury was built in 1658, making this house almost as old as Gloucester County itself.

Behind the house, perennial borders line the brick garden wall, which dates from 1698. Toddsbury is owned by Mrs. Charles Beatty Moore, who has developed a boxwood garden in one corner of her garden. This year her tulips and daffodils will be planted by Brent Heath, who owns The Daffodil Mart nearby. ■

Lynn Mowry Marshall, a free-lance writer now living in Abilene, Tex., grew up in Gloucester County, Va.

The Garden Club of Virginia publishes a guidebook with detailed information on the gardens, houses and historic Virginia landmarks open for Garden Week. Write to Historic Garden Week Headquarters, 12 E. Franklin St., Richmond, VA 23219. (The book is free, but send $1 to cover postage.) For assistance in making arrangements to visit Virginia during Historic Garden Week, call the headquarters [(804) 644-7776 or (804) 643-7141].

Richmond has a variety of places to stay. One of the newest and most interesting is The Carrington Row Inn, which is made up of three beautifully restored row houses, at 2309 E. Broad St. [(804) 343-7005]. For accommodations in Charlottesville, try Guesthouses Bed and Breakfast [(804) 979-7264].



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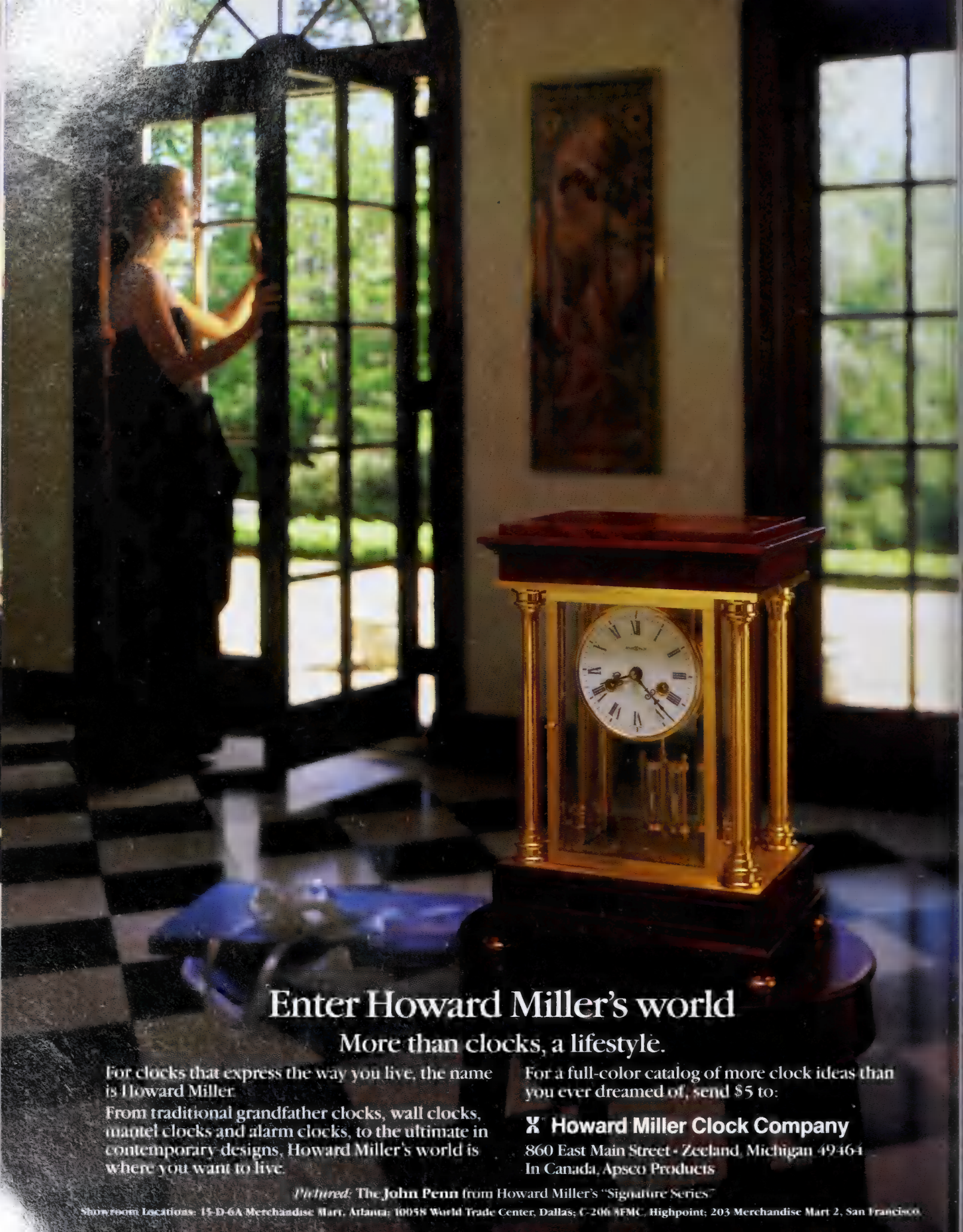
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WHOLE-HOUSE ADDITIONS

A DERELICT GARAGE AND A SEASIDE COTTAGE ARE AT THE HEART OF TWO SPECTACULAR HOME-BUILDING PROJECTS



Today, as more and more homeowners elect to stay put rather than move on or trade up, the concept of remodeling a home has become more complex, more creative and in many ways more rewarding. No longer does it mean simply redoing the kitchen or finishing an attic. Remodeling can be the core element in a total home-building effort, as you'll see in the following examples.

Expanded garage. Six years ago Howard Purcell and William Pascucci bought a one-acre parcel not far from the ocean in an eastern Long Island, N.Y., community. The site was "a jungle with a couple of apple trees," Mr. Pascucci recalls. The 18th-century farmhouse that once stood near the front of the property had been sold and removed. All that remained was a two-car garage dating from the 1920s and a tumbledown outhouse built many years earlier.

What kind of "sting" was this—being sold two derelict structures set in a weed patch?

Actually, it was an excellent value, considering its location, *and* a shrewd purchase. The new owners were certain this site would be the perfect spot to put up their dream house. They had known immediately what they would build, for they were eager to capture the country flavor of shingle style architecture popular in the area. Furthermore, says Mr. Purcell, they hoped to create a "house that just grew" effect that was also typical. So from the beginning, the rundown garage was at the heart of their building plan, and the outhouse was to become a toolshed.

The house they conceived, with help from an architectural designer, Scott Adams, started with a spacious foyer that led—on one side—to the old garage, transformed into a kitchen-breakfast room, and—on the other—to a two-story structure that would have a living room, three bedrooms and two baths.



A sitting-room addition *(above and top, far left)* completes this Long Island, N.Y., house. The first stage was a garage remodeled into a kitchen-breakfast room.

Mr. Purcell in particular envisioned the foyer as a garden room that could also be used for formal dining. "Separate dining rooms can be wasted spaces unless you entertain a lot," he says, "and having a dining room right near the entry has certain advantages. There's a great rush of anticipation when guests walk in and see the tables set and the candles burning."

In addition, the garden room acts as transition space between the former garage and the new main structure. Taken as a whole, the finished house, sheathed in gray-painted shingles, is a skillful integration of old and new elements. Arched windows in the spirit of Palladio add character and touches of romance. Sliding glass doors admit sunlight graciously; bricks laid over the concrete garage floor further the country feeling, though discreetly polyurethaned to resist staining from food spills.

With pine cabinetry designed by the owners—all of it pickled to create lightened surfaces—and skylights for year-round sunniness, the kitchen-breakfast room became the heart of the house. The owners spent much of their time there; so did most guests. Ultimately it was clear that the space would have to be expanded.

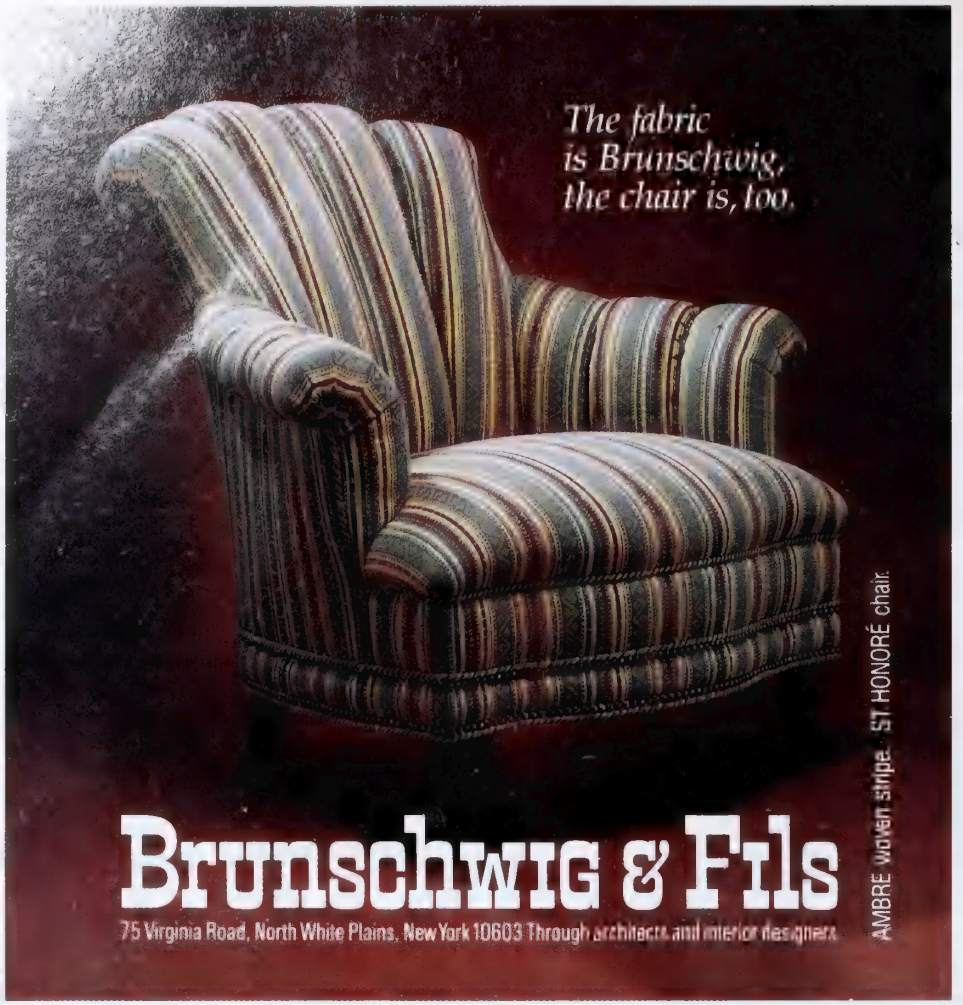
Two years ago a one-story 250-square-foot extension was added to the kitchen-breakfast room. With its sliding glass doors and arched windows, the addition marries perfectly with the main house's overall style. A skylight opens the pitched roof to the sun; brick flooring flows logically—and seamlessly—out of the breakfast room, knitting both spaces together.

The focus of the new sitting room is the fireplace. "We put in a Heatilator, and Bill designed a mantel around it," says Mr. Purcell. "We consider it very practical—it's the only source of heat in the room."

The 3,000-square-foot house is finished now, and no further additions are planned.

(Continued on page 48)

JEFF McNAMARA





INSPIRED REMODELING

Continued from page 47

It's a "house that just grew" in three extremely well-defined, well-executed stages.

Cottage extension. Two miles away, a tiny prewar beach cottage in need of repair sits on a sloping site overlooking a harbor. The owner had fallen in love with the land and planned to replace the 540-square-foot cottage with a contemporary saltbox. But her architect, Edgar Tafel, convinced her to retain the old house and build a new one beside and above it. Since the cottage was a viable structure, it made more sense—and would prove less costly—to use what was there rather than tear down and build from scratch.

The original cottage comprised a living room, kitchen and two minuscule bedrooms. Previous owners converted an 8-by-8-foot porch into a bathroom. Attic space only six feet tall at its highest point served as another bedroom. Mr. Tafel's plan calls for renovating the cottage and turning it into a combined living room-kitchen. "We'll save half of the old flat ceiling and open up the rest to the roof," says the architect. "We'll gain some height and also create an interior balcony."

The two-story 1,400-square-foot addition will be a modified saltbox containing three bedrooms and two baths. When construction and renovation are completed, the entire structure will be wrapped in cedar siding and embellished with wood trim painted white. To enhance its waterside location and take advantage of the view, the house will have a 16-foot-square roof terrace plus a tiny deck on the top level.

"What my client is getting is much better than an all-new house," says Mr. Tafel. "This design is scaled perfectly to the site and has specific references to the past. We're even leaving floors in the old section as they were. We'll have to add new flooring where walls once stood, but the owner wanted the floors to keep their vintage character." The old chimney will also remain—up to the height of the indoor balcony. A new fireplace is going into the original building, but the chimney, with its rough, worn brick, will help clarify interior space and be a reminder of the rustic charm of the cottage.

Both of these projects—the extended cottage and the three-stage expansion of a converted garage—embody historic elements with strong links to the past. They are contemporary designs at home with their traditional surroundings, and each is a total transformation that started out as a remodeling.■ —MERVYN KAUFMAN

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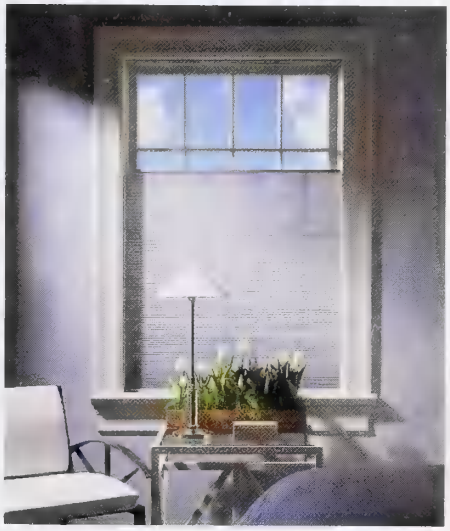
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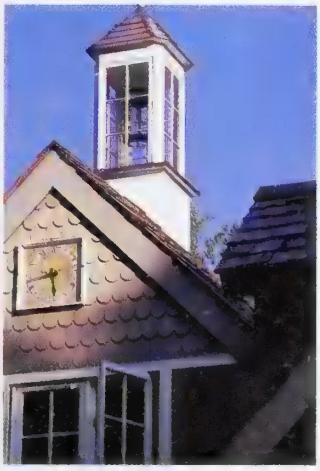


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HOUSE BEAUTIFUL
MARCH 1988

NEW HOUSE WITH A SENSE OF HISTORY

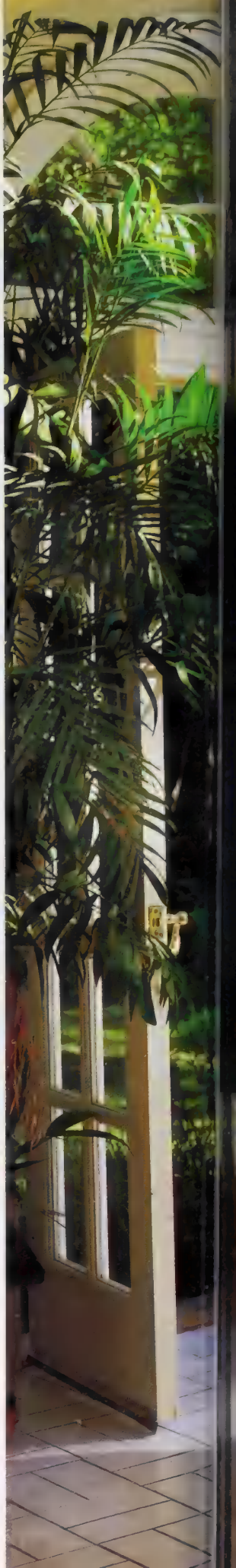
With its clocktower, dormers and courtyards, this house appears to have evolved in the style of a carriage house or a country inn—but is vintage 1988. Here, the details that impart historical flavor. ►











Above: **In the ample entrance hall, Rob Rye painted a plank floor to suggest the marble "truffled" floors of Georgian houses. The console table with *faux*-marble columns and top is his work too. Victorian brass umbrella stand and antique walking sticks from R. Brooke, Ltd.**
Right: **The tile-paved conservatory dining room was built with standard insulating glazing. Cushion fabric from Laura Ashley; flatware, Henri Bendel; chintz napkins, Jane Wilner at Barneys New York; white ceramic fruit, Gear Stores; other white ceramic objects, Wolfman-Gold & Good Company.**

A building has to excite me," George Schneider says, "or I can't work on it." This philosophy has guaranteed the success of Mr. Schneider's business, which is the building and remodeling of houses in Litchfield County, Conn. He is a trained and experienced urban planner who wearied of the time lag between working out a town plan and seeing it achieved ("ten, twenty, thirty years," he estimates). So he and a partner, Bjorn Robinson Rye, a talented home craftsman, novelist and former creative writing teacher at New York University, went into a trade that allows swifter gratification.

These are no ordinary assembly-line builders. The men create homes one at a time, live in them as soon as they are habitable while they are still working, sell them when they are done and move on to the next job. They have just begun work on their seventh project in six years; the romantic country-inn-style house on these pages was their sixth, changing hands soon after HB recorded it on film.

House number five had been a tall, austere barn to begin with, and the men were looking for a real change of pace: something rambling, a cluster of stable buildings perhaps. When the search proved fruitless, George Schneider and Rob Rye decided to build their next house from the ground up on a pretty wooded ridge that they found along the path of a small stream.

As soon as it is glimpsed from the winding driveway, the house is a tempting sight with its soft gray siding and roof shingles, and its many white-painted casements and French doors. Almost every room is a building-block element of its own in a plan that appears to have grown over time, a plan that can be viewed roughly►





The lofty living room, filled with daylight and bright neutral color, is a favorite summer retreat. Along its length, opposite the French-style masonry fireplace, lies a conservatory dining room. Between the three sets of fanlight-topped French doors are twin china cupboards made by the designers of the house. Sofas and chairs are by Carter Industries. Striped pillow fabric from Covington Fabric Corp.; print by Fabriyaz; Thos. K. Woodard rag rug; one-of-a-kind iron table, Limited Editions; antique coffee table, Monique Shay Antiques.►

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PORTRAITS





as two back-to-back, squared-off C-shapes enclosing courtyards. Gables, dormers, towers and chimneys vary the profiles as arriving visitors circle the house in their approach.

Closer inspection reveals a porch, decks, a lattice enclosure, patio and gardens, and the promise of pleasure the exterior gives is fulfilled in the rooms within, which vary in scale and color.

George Schneider prefers to describe the house in terms of ambience rather than style. "I'd never be a slave to style," he says. "What we aimed for here was the characteristic Connecticut country quality of warmth and informality, based loosely on English traditions. You might think of our inspiration as the stable on a large estate as it has been modified into living quarters over the centuries."

Thus from the Georgians come the columns and the fanlight windows. From the local farms come such features as the drive-through►

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Top: **To help create a comfortingly old ambience, Rob Rye based a new mantel made of stock moldings and lumber on traditional examples from the area. His partner finished the wood with fruitwood stain that he didn't stir "so it would have a light look."** *Above:* **Mr. Rye's trompe l'oeil bookshelves disguise doors.** *Right:* **Library is low and beamed for intimacy. Love seats, Carter Industries; pillow chintz, Pierre Deux; English stoneware jars, West Country Antiques.►**



Traditional woodwork and fool-the-eye paint techniques add character you'd expect from a house that is generations old





Above: **Punctuating space in the kitchen, as they do throughout the lower floor, are catalog-ordered columns. To get good but inexpensive art for the walls, Mr. Schneider and Mr. Rye bought a book of architectural engravings and fashioned their own frames. Cabinets are standard lumberyard pieces. Exhortation to eat, drink and be merry forms a hand-painted frieze.** *Right:* **Two-story bedroom includes Schneider-Rye-made screens, one functioning as headboard. Check-covered furniture from The Tulip Tree Collection; antique quilt, Sweet Nellie; coffee service, Thaxton & Co.**

passage, the clocktower and the cupola. And the Francis I fireplace might have been the fancy of a weekending robber baron in 1900.

As a businessman, George Schneider can also discuss style in resale terms: "Second-house New Yorkers, our main customers, will not accept fake Colonial—those line-for-line copies being built around here. Real Colonials are scarce and some are dark, cramped and primitive inside. It is one thing to enjoy Old Sturbridge Village with your guide in her crocheted cap, another to have a pump in the sink instead of running water."

Business means budget, and these builders have learned ways to save building and decorating dollars. After Rob Rye has drawn the plans, he and his partner become general contractors for the major construction work, including plumbing, heating and electrical services. Being one-at-a-time builders, they can supervise closely and avoid costly errors.

Then they step in to do all the landscaping and finishing work. On this property they moved tons of old wall stones to reshape terracing, then laid yards and yards of brick paths, built a brick patio, made a reflecting pool. Interior details like wood mantelpieces, columns, pilaster-flanked doorways and architectural bookcases were all Schneider-Rye projects completed with lumberyard and catalog stock parts.

The furnishings reinforce the cozy rustic spirit of the architecture. The raw materials were natural fibers, wicker, bamboo, terra-cotta. The arrangements encourage convivial visiting as well as reading or garden-gazing alone. All the seasons were thought of—and all the times of the day.■

—ELAINE GREENE

Editor ALLISON PERCIVAL
Photographer LANGDON CLAY

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Controlling the
budget by
using ample
artistic skill
and a lot
of inventiveness

HAVING IT ALL

The new pared-down look plus the high-style furnishings that, up until now, could have taken years (and a decorator) to acquire

Bare and minimalist it's not, but this living room *is* more pared down than many you've seen recently.

"It's a quieter, more understated Old World look," says Boston interior designer Elizabeth Speert, whose major source was Domain, a new breed of specialty store. At one near her she found antiques, upholstered pieces and accessories with classical motifs. What makes Domain unique, in fact, is its up-to-the-moment mix of antiques and contemporary furnishings.

For the living room of this 19th-century house in Cambridge, Mass., Ms. Speert opted for pale tones to foster the peaceful atmosphere. "I cut back on color contrast, but not on pattern," she notes. Indeed the striped white and beige curtains read as a single color; the Jacquard upholstery is cream-on-white; and the antique Aubusson carpet has faded hues.

In the absence of colorful patterns, every piece of furniture stands out. Thus the decorator selected tables and chairs with interesting shapes.

Placement of the furniture was as careful as its selection. Situated in front of a window, the carved-pine table allows sunlight to shine through the round cutouts. Earlier, Ms. Speert had tried smaller matching tables on both sides of the sofa, but the balanced arrangement looked "too static." Substituting the torchère injected unexpected liveliness.►



A hallmark of this pared-down style is attention to details. Note the dressmaker tailoring *(right)*: slipcovered sofa, fringed chair and tassel-trimmed curtains with shaped valances. The carved Louis XVI reproduction chair is from John Andersen & Co. Dining chair slipcovers *(left)* were made of a linen printed to look like tapestry.

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"When you can't find what you want, you can try making it," says the designer, who fashioned a pelmet from plywood and created a *faux* column to support an urn

The 14-by-16-foot dining room also exhibits Elizabeth Speert's judicious decorating. Since the walls were painted a deep teal, she applied a light touch with the curtains and furniture. The cream-colored curtains are trimmed with fringe to match the walls and topped with a fanciful pelmet of Ms. Speert's own design. (Chandelier shades were rubbed with the same color as the draperies.) Chairs, server and table are whitewashed antiques from Domain, whose five stores are in the Northeast (there are plans for several more).

In contrast to the light-toned furniture, the table setting bursts with color—and ideas for you to try. Instead of a large cloth, tea towels cover the table—two ample ones across it and a smaller one at each end. "With the fringe hanging down and the table showing through," Ms. Speert says, "this is more fun and interesting," as are the unmatched antique plates from Bardith Ltd.

Another clever touch is the *faux* column, made when the decorator couldn't find a real one tall enough to support the urn. Built by a carpenter, it was painted by Alan Carroll to resemble pink marble. Mr. Carroll also helped Ms. Speert paint the bedroom sisal *(next pages)* to simulate marble laid in a geometric pattern—yet another example of creativity afoot in decorating today.►

Editor CAROLYN ENGLEFIELD
Photographer PETER MARGONELLI



When a room is judiciously decorated, its best features stand out—here, the mantel and a tall window. To highlight the window, the designer had a pelmet made from plywood and painted. (In a smaller room or one with a smaller window, the pelmet would have to be scaled down.) Glasses, The Mediterranean Shop. Column candlestick, Marcus & Marshall. Porcelain fruit, John Rosselli, Int'l.

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Although not exactly pared down, this room, in which a floral chintz was used sparingly, does represent a small step toward simpler decorating. The Tomlinson sofa, available exclusively at Domain, comes with two matching pillows whose center panels are sewn with fabric of your own choice—here, remnants of the chintz. Quilt, The Gazebo.■

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CURTAIN TIME

From softer balloon shades to shapelier valances—windows get a new look



CHIFFIANS' DESIGNER SHOW HOUSE 1987



THE SAN FRANCISCO DECORATOR SHOWCASE

JOHN VAUGHN



WALTER SMALLING



JOE STANDART THE JUNIOR LEAGUE OF BOSTON DECORATORS' SHOW HOUSE 1987

Clockwise from top left: **Soft variations of balloon shades: For the white-lace-over-pink confection, Albert Pensis spaced the pulling mechanisms eight inches from each side so ends fall in jabot effect. Yellow panels, designed by Joan Malter Osburn, swag deeply in center. For identical windows (one directly above the other) in a town house, Anthony Browne created two completely different treatments. Pink-patterned cotton makes the upstairs bay window a niche, while hydrangea-patterned curtains in the living room treat the windows as three separate units. Mr. Browne's valances are one-fifth the length of the curtain panels.**



For the hall in an imposing 1840 house, Lucien Allaire created a valance with rich colors taken from the trompe l'oeil wallpaper. Valance of embroidered ottoman, lined with printed cotton, is looped through a gilded half-circle. Curtains are sheer wool.►

Simplify, simplify, simplify—good advice for curtains, whether real or trompe l'oeil





LANGDON CLAY THE JUNIOR LEAGUE OF NEW ORLEANS, INC. DECORATORS' SHOW HOUSE © 1987

Above left: **John F. Saladino wanted to soften this very tall window, but he did not want the covering to dominate the room. His solution: tailored Roman shades in glazed fabric to match the wall color.** *Above right:* **In a room where details and moldings are simple, designer Beverly Lore created curtains to match. Plain panels of casement cloth bound top and bottom with pale green sailcloth are looped into huge knots at sill height. (Allow three extra feet of fabric to make knot.) Curtain poles, covered in ruched sailcloth, swing open and shut easily.** *Opposite:* **The window didn't really need a curtain for privacy or light control, so designer Sandy Ceppos went for whimsy instead. She asked artist Virginia Teichner to paint a checkerboard curtain, draped to the side, complete with brackets, pole and tie-back.►**





Opposite: When a window is this pretty, mount curtains inside the frame and tie them back tightly so they don't obscure the mullions. Chintz and wool fringe from Laura Ashley. *This page, clockwise from top left:* To suit the informal mood of a porch, David Herchik and Jim Alexander hung curtains casually from Shaker pegs. Delicately patterned chintz is lined with bold stripes. For a blue and white room, Jordan & Batal designed curtains with elaborate swags, jabots and rosettes in luxuriously simple taffeta. Curtains are usually cut in straight panels, then pleated or gathered. These pink-piped examples, however, were cut to exaggerate the taper from top to bottom. They were designed by Lise Davis. The elaborately paneled blue-green walls of a grand old house inspired Kevin Mayo and Ralph De Lucci to create a 16th-century Venetian ambience. Intricate lace curtains in a simple design are mounted behind the window frame.►



WILLIAM P. STEELE THE BALTIMORE SYMPHONY DECORATORS' SHOW HOUSE 1987



JOE STANDART THE JUNIOR LEAGUE OF BOSTON DECORATORS' SHOW HOUSE 1987



CASTLES & COTTAGES, MANSIONS & MILLIONAIRES INC. DESIGNERS' SHOWCASE 1986, SANDS POINT, N.Y.



MICHAEL SKOTT JOE STANDART THE JUNIOR LEAGUE OF BOSTON DECORATORS' SHOW HOUSE 1987



Carved finials, romantic panels of lace, a wooden valance to paint yourself—all can be ordered by mail





JEFF McNAMARA



There was a time, not too long ago, when beautifully tailored curtains could be had only for love (if you could make your own) or lots of money (if you could hire a decorator). Good hardware was equally scarce. Now, however, attractive curtains—as well as balloon and Roman shades—ready-made to fit standard-size windows are easy to find. This plaid balloon shade from Burlington *(left)* is a good example. And with the increasing popularity of simple window treatments like lace panels (from Rue de France, right), it's easy to *make* curtains with little or no sewing. The striped pelmet *(top)* is simply a length of lined fabric (from Spectrum Fabrics Corp.) gathered on a rod. The wood tassels (which give the pelmet a finished look) can be painted to match the fabric. The wooden valance from Yield House *(far right)* also comes unfinished so that you can paint a design such as this garland. Curtain fabric from Pierre Deux.■

Editor CAROLYN ENGLEFIELD

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TOM McCAVERA

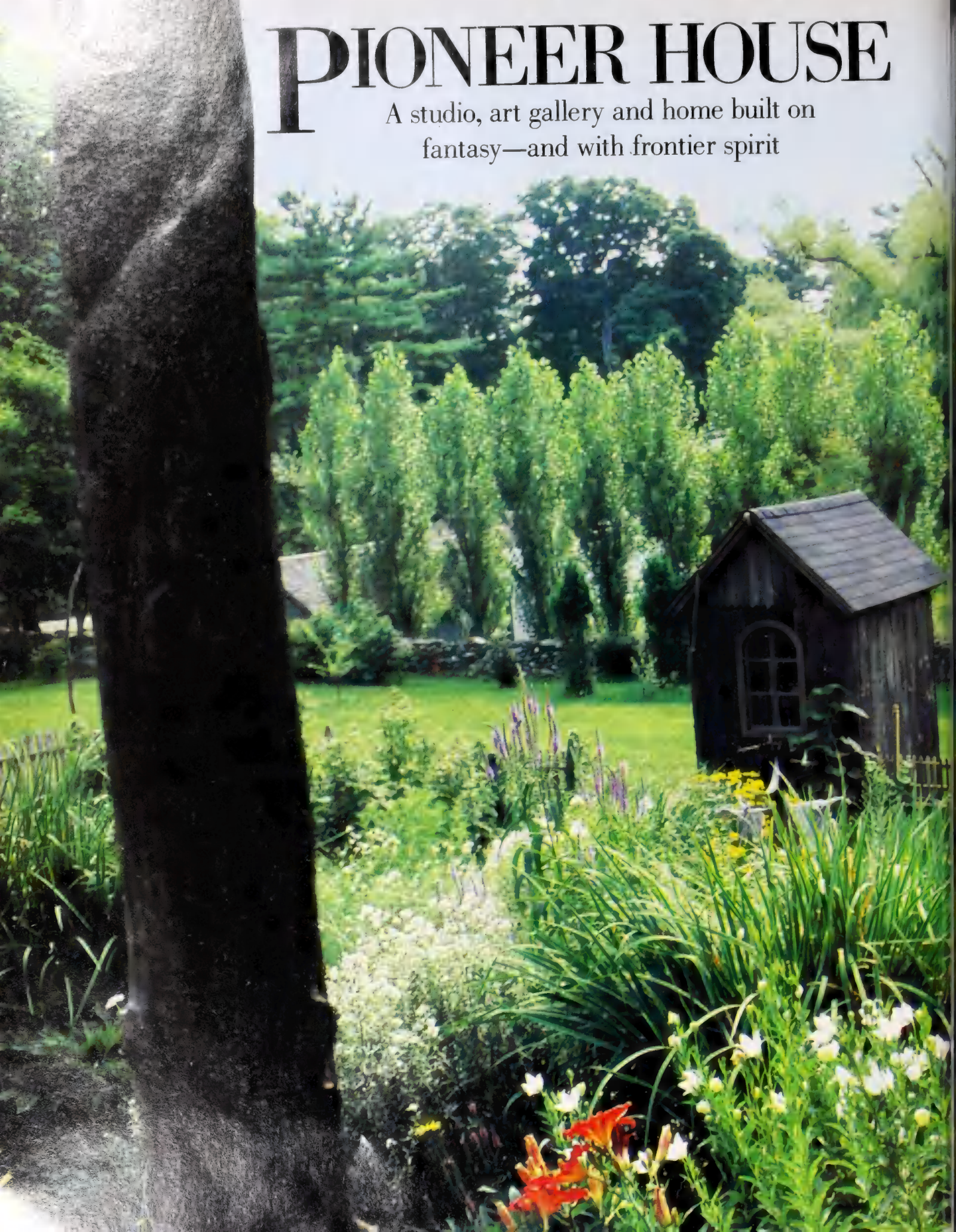


Curtain hardware—which once looked as utilitarian as it sounds—has come a long way, as these examples prove. Crackle-glazed finials *(below)* from J. L. Anthony; pomegranate finial *(left)* from The Ground Floor; poles, rings, finials and tie-back *(above left)* from Kirsch Company and Newell Window Furnishings.



PIONEER HOUSE

A studio, art gallery and home built on fantasy—and with frontier spirit





The entrance to Tommy Simpson and Missy Stevens's house includes a perennial garden laid out in courtyard fashion close to the door and adjacent greenhouse. Tommy's handmade "outhouse" is actually a shed for garden tools; his porch fence with a heart-shaped finial typifies folk symbols inside.►

Each room declares the artists' originality. Even the windows are unlike any you've ever looked through.

Most houses fit into a style category that quickly identifies them, be it Colonial, Tudor, ranch or whatever. But some defy labeling, for they are so individualistic you're hard put to categorize them. Such is the case with this house. It speaks for itself.

Set on a gentle hill in Washington, Conn., a village of colonial-style houses from the 1800s, this house has its own vintage quality. However, it was built just five years ago with more imagination than money, and more character than money can buy. What Tommy Simpson and his wife, Missy Stevens, have built for themselves is based on a sentimental journey through their lives as well as through American history.

"A sort of funky farmhouse, a little Pennsylvania, a little contemporary" is how Tommy describes their creation. It's actually a composite of styles drawn from a variety of sources. For example, they









Clockwise from top: **The guest bedroom was painted with a base coat, then at least three coats of acrylic colors were dabbed on with a sponge to achieve this mottled effect. Small house near the Shaker rocker is one Tommy created for a show. Large plates are the result of the couple's experimentation with clay. Ceramics on dining room table are the work of fellow artist Mara Superior. A Tommy-made four-poster whose lace-tablecloth canopy belonged to his grandmother, as did the tulip quilt made by the members of her church. Fabric-wrapped rocker is from a collection Tommy created for an exhibition of his work. Details of honeybees in one of many sandblasted windows.**









liked the proportions of the Shelburne Museum in Vermont and imagined how their furniture would look in one of its main rooms. From another building they adopted the idea of nine-foot ceilings versus the standard eight-foot height.

Their fantasy embraced grander schemes, as fantasies tend to do, but their $70,000 budget set limits. So they resorted to do-it-yourself tactics that engaged all of their handcrafting talents. The project became a laboratory for these two artists who met at Boston University when Tommy was a teacher and she, a student. He has been on the cutting edge of handmade furniture design for more than 20 years. Missy is a talented weaver whose sensitivity to color is evident in their garden, where she's cultivated some 300 perennials while working on the house. You find evidence of her gardening passion in the types of books she collects. *Green Immigrants: The Plants That Transformed America,* by Claire Shaver Haughton and *Who Named the Daisy? Who Named the Rose? A Roving Dictionary of North American Wildflowers* by Mary Durant are two she swears by.

This is a house filled with books, and whether or not you pick up a book here, words and sayings surround you. Take, for example, one small painting of a mound of sand with a shovel in it. Its caption reads: "If your only tool is a shovel, then every problem will look like a hole." In fact, every tool imaginable was used in the making of their house and its gardens. (Tommy refers to the results as "sweat equity.") ►

Clockwise from top: **Tools of a craftsman's trade as deposited by Tommy in his studio, large enough to house furniture and sculpture for gallery shows. Handmade door with sunflowers etched in its glass. The fireplace mantel, carved from a butternut tree that once stood on Tommy's great-grandfather's farm in Dundee, Ill. On it is a collection of vials, each filled with sand from Tommy and Missy's travels and those of friends. The hands carved in slate are Tommy's allusion to cave-people imprints; fireplace screen and a few andirons are also his designs, as is the stool made of native American woods—30 varieties of which are in this house. Curiosity chest made by Tommy bears his greeting, "howdy."**



For a spoof on domesticity, Tommy made his version of the requisite coffee table: a wheelbarrow

Their collective tools carved wood, forged metal, sandblasted windows and slate, fired pottery, sponge-painted walls and wove fabrics. And their collected possessions enrich the tapestry of this unique place. For example, teapots they've gathered line a shelf over the entrance to a small greenhouse Tommy built.

A collector of words as well as objects, Tommy often incorporates words in his woodworking for visual effect and historical reference—a practice familiar to the Scandinavians and the English. There is usually an element of wit in his word choice. Take for example the primitive-looking sign hanging on the dining room chest. "Peas & Quiet," it says. Above it are strung small mittens that Tommy has been collecting as long as he can remember. "There's something pure and innocent about mittens," he tells you. Missy, on the other hand, has a penchant for buttons. Both attribute their collecting traits to their parents, who passed down memorabilia.

The Shakers influenced them also. Indeed, every detail in this house and every plant in the garden represents hands at work, with plenty of heart involved.

"To be surrounded by things we've made ourselves makes us happy," says Missy, who can now enjoy the fruits of their labors from the vantage point of the porch swing—actually a love seat hand-carved by Tommy and covered with Missy's handwoven cloth. The whole fabric of this house could be summed up with these lines they found on a teapot: "Long may you live, Happy may you be, Blessed with content and Misfortunes free."■

—CAROL COOPER GAREY
Editor JODY THOMPSON-KENNEDY
Photographer WILLIAM SEITZ



Opposite: **An L-shaped area off the living room, the dining space has the luxury of a greenhouse built by Tommy from salvaged wood; its windows, like most in the house, were built by him. Missy's handwoven rugs line every floor, including the skylit porch *(above).***

FOR MORE DETAILS, SEE PRODUCT INFORMATION

BRAVO!

Express from the Milan furniture fair: fresh, new designs—some inventive, some nostalgic, *all* available stateside





Vico Magistretti modeled his design *(left)* for DePadova after the once-ubiquitous trattoria chair, an endangered species until now. Mr. Magistretti's larger version is stained in two tones. *Above:* Zanotta's collapsible table of aluminum alloy measures a petite 20 by 28 inches.



Gaetano Pesce's quilted designs for Cassina invite personal expression. The 10 different units that make up his "Cannaregio" sofa can be linked *(right)* or used singly. *Left:* Slat chair by Aldo Rossi for Molteni & C. is also available unlacquered.



Adapted from the early 1900s Lutyens garden bench, this indoor version, from Mondo's Déjàvu collection, has a deeper, lower seat with cushions.

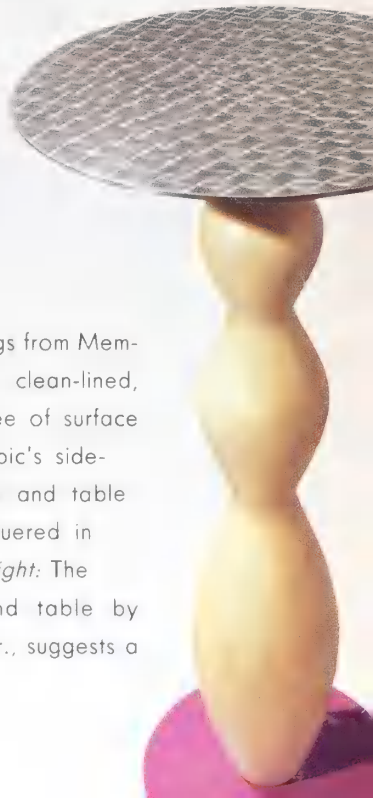


Subtly colored lacquer and slim proportions give new sophistication to the roll-top desk. By Aldo Rossi for Molteni & C. *Below:* The top section of Gaetano Pesce's "Feltri," a down-filled chair for Cassina, pulls around you like a shawl.









The latest offerings from Memphis Milano are clean-lined, balanced and free of surface pattern. Aldo Cibic's sideboard, bookcase and table *(above)* are lacquered in glowing colors. *Right:* The "Cleopatra" end table by Marco Zanuso, Jr., suggests a shapely figure.►

BRAVO!

Shapely furniture made of unusual materials doubles as sculpture in a room



The bright new star at the recent fair was Czech-born Borek Sipek *(left)*, whose designs for Driade reflect his craftsman's background. His free-form daybed is composed of leather, cherry and cotton fabric. *Above:* Heads, you win! Studio Riva's bed for Riva Cantu features padded headboard and adjustable headrest. The upholstery can be peeled off and machine-washed.



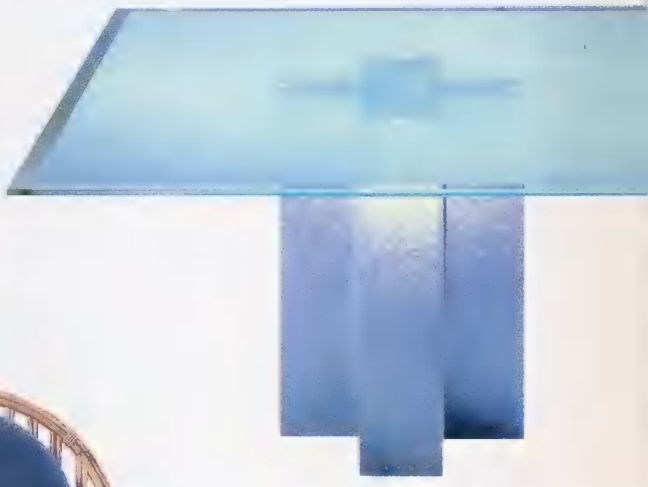




From Mondo's Déjàvu collection, this table of Florentine stone and ceramic is reminiscent of garden furniture. *Right:* Slender and curvy, William Sawaya's chair for Sawaya & Moroni has inherent grace.



Upholstered in cotton denim and sweatshirt fabric, Antonio Citterio's chaise for Flexform is as casual as your weekend clothes. *Below:* Massimo and Lella Vignelli's table for Poltronova is made of galvanized steel and sandblasted, frosted glass. The textural surfaces soften the geometry of the design.



Aldo Bartolomeo's shelf unit for Stildomus has a skyscraper profile and reaches six feet tall. Perforated squares create "windows" in the sheet steel.





Mondo's update on a 1940s rattan armchair *(left)* is included in the company's Déjàvu collection. *Below:* Diminutive but curvy, "Lolita," designed for Insa by Centro Progetti with PeriLuigi Molinari, comes with muslin dustcover.■ *Photographer* NATALY MAIER



LOFT HORIZONS

Turning a loft into an urban home: sky-high spaces for an architect and an artist, with room at the top for their children





Eleven columns salvaged from a 19th-century Maryland house delineate the dining area. They surround a copper pipe and wire sculpture by Walter Chatham and a Le Corbusier table whose glass top Mary Adams Chatham replaced with wood to have "something warmer, something that would mar with use." ►







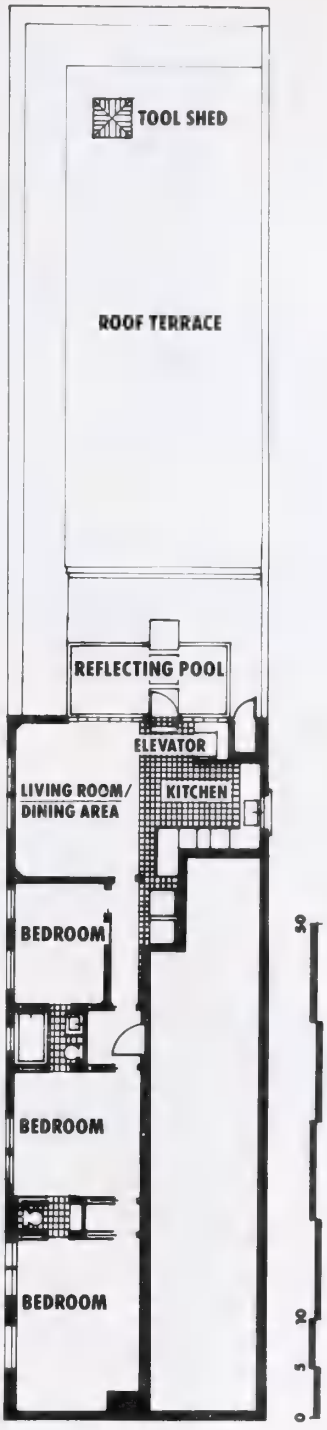
Walter and Mary Adams Chatham have lived happily in this loft since they were married, but not without some differences of opinion. As an architect, Mr. Chatham had been trained to appreciate the clean lines of modern design; Mrs. Chatham, who is an artist and furniture designer, favored the neoclassical antiques she grew up with.

Fortunately, the Chathams found grounds for agreement—this loft's sweep of light-filled space. On the top floor of one of the tallest buildings in its New York City neighborhood, the loft has an expansiveness and natural light rare for Manhattan apartments.

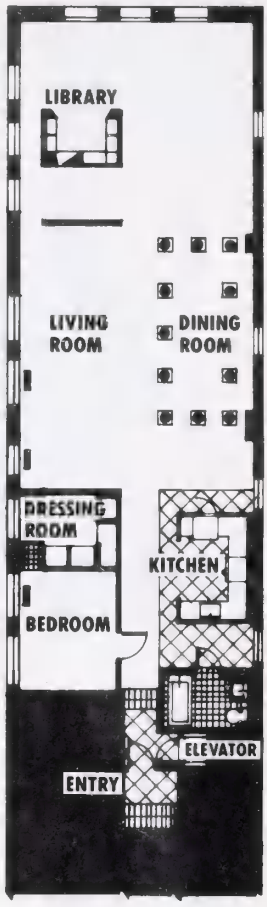
Moreover, both agree that rooms which conform rigidly to any single style are boring. "Motel rooms," Mr. Chatham says, "are the most striking examples in this country of just how dull consistency of style can be." Learning from one another, the Chathams have come to look at design in terms of lines and proportions, rather than origin. "All the 'isms'—modernism, postmodernism, classicism—are beside the point," the architect says. "There is only good design and bad design, some of which is harmonious and some, discordant."

They've put this sensibility into practice to give their loft a striking personality. Over the years they've combined a few antiques with found objects and furniture of their own design. "We haven't spent a lot of money," Mr. Chatham explains. "The impact comes from the juxtaposition of different elements. This gives everything a heightened sense because each object is different from the one next to it." For example, three miniature dress forms, strategically placed on an aluminum table designed by Mrs. Chatham, take on the presence of sculpture. "Mary has a legendary eye," says her husband.

This tour de force of juxtaposition may appear to have been managed with whimsical abandon, but is actually the result of much experimentation. "We are always moving things around and trying to fight clutter," Mrs. Chatham says.►



SECOND FLOOR



FIRST FLOOR

Floor plans show how the penthouse apartment and roof garden *(left)* are linked to the floor below with a small residential elevator. An eclectic mix of furnishings in the children's dining room *(far left)*: 19th-century painted wood chairs from West Virginia surround a piñon table from New Mexico.

An apartment on the top floor allows the children to have an early supper—and the adults to enjoy a late dinner downstairs



Three bedrooms provide sleeping quarters for the children and their nanny. Sliding doors open to allow the bedrooms *(above)* to flow freely as a play space that runs the length of the top floor. Toys often make their way downstairs *(below)*. Sheets in the master bedroom *(right)* from Ad Hoc Softwares. Nundah rug from Doris Leslie Blau.



Mr. and Mrs. Chatham succeeded in preserving their loft's clean sweep of light-filled space even as their possessions and family increased; this included making room for Alexander, their first child. However, when William, their younger son, was on the way, they ran into a common problem: too little space. About that time, the building's penthouse apartment right above their loft became available.

To preserve their privacy, the Chathams gave the children an independent apartment on the top floor, complete with its own kitchen and dining room *(see previous pages)*. This allows the adults and children to follow different schedules.

On the lower floor the Chathams tucked their own bedroom off to the left of the entrance. Located here, the bedroom takes advantage of two large windows. Here, too, there is a mix of furnishings: An antique bed and chair coexist with a dressing table designed by Mrs. Chatham. "When I can't find the perfect piece of furniture we can afford," she says, "I design it." This table has a drawer for everything—gloves, sewing materials, paper paraphernalia, locks of William and Alexander's hair. Stephen Piscuskas crafted the table of pine with laminate squares. Mrs. Chatham intentionally left it unfinished to soften with use. ►







The rooftop garden *(right and opposite)* sparkles in the sun. Its light is diffused through the glass brick wall to form rainbows of color in the children's dining room. At night, the glow of lights from inside *(above)* is reflected outside, in the Japanese pool.

This children's apartment even has its own outdoor playground—complete with a sandbox and a sprinkler. Here, as indoors, Walter and Mary Adams Chatham relished the open sweep of space. To expand the vista, they put in a deck that spans the entire length of the roof and raises it to the view of the Manhattan skyline over the south wall. The raised deck made it possible to put the Japanese reflecting pool just outside the entrance.

Caribbean buildings provided Mr. Chatham with inspiration for the corrugated aluminum tool shed. Some of the outdoor furniture was left by the former owner; some came from Wave Hill. "Deck furniture," Mr. Chatham says, "is catch as catch can."

The Chathams confine their city garden to pots to have the same flexibility for rearrangement that they enjoy indoors. Seeing what grows best has been an experiment of another sort: Their greatest success has been with herbs—and weeds. Meanwhile, Alexander and William also grow and thrive. In good weather they chase one another across the outdoor deck, and when it rains, they can play hide-and-seek among the columns downstairs. ■

—SUSAN ZEVON

Photographer KARI HAAVISTO

FOR MORE DETAILS, SEE PRODUCT INFORMATION





TOM PRITCHARD

Opposite: In early summer a well-planned "cutting garden" would yield this bouquet: apple and camellia branches, delphinium, lilacs, white rhododendron, bishop's-weed and one bearded iris. *Above:* Most poppies make excellent cut flowers. California types like these generally grow to be less than 15 inches. For taller poppies choose Oriental varieties.

HOMEGROWN BOUQUETS

Cut flowers from now till frost: planning a garden for indoor pleasure

For gardeners this is the season of dreams and lists, a time of wild fantasies and the practical tasks that make them come true. A perennial dream is that of having enough flowers to make lush bouquets all summer and even into the early fall. But what kind of garden list makes this dream possible?

Single-flower bouquets are fairly easy, of course. If you adore cosmos, you can figure out how many plants you'll need to keep the living room vase filled throughout the summer and early fall. Mixed bouquets, however, take more complex planning. Your planting list should include perennials, which have a fairly short blooming period, and annuals for summer-long flowers. (Try nasturtiums, with their appealing foliage, and tall snapdragons.)

And although we don't always think of shrubs and trees as part of a "cutting garden," flowering branches can be the mainstay for a bouquet like this one in the crystal vase *(opposite)*. Here apple blossoms were used, but branches from any fruit tree, or from spirea, bridal wreath, flowering quince, azaleas and rhododendron, would create the same effect.

The main point to remember when making your list of annuals, perennials and shrubs is to choose flowers in a wide variety of heights, shapes and colors—like these arranged in the crystal vase.

Any well-rounded bouquet—and therefore any garden—needs something tall and graceful like delphinium (choose those with airy blossoms and delicate stems rather than tall, giant hybrids), larkspur or snapdragons. It will also gain from having delicate and feathery flowers like the bishop's-weed shown here, or Queen Anne's lace or dill flowers. And for substance choose branches of lilac or big, soft flowers such as peonies, roses and rhododendron.

As for height, check seed catalogs for each variety you choose, or ask a nurseryman. Short-stemmed flowers can be put in a small vase, but flowers of 10 inches or more are best for mixed bouquets.

When choosing colors, bear in mind that early flowers generally have a lighter palette than later ones. These include alliums, pale blue and white scabiosa, peonies, campanula, columbines, balloonflowers, early lilies, lupines, veronica and phlox. The later months might bring on a more vivid spectrum, ranging from bright yellows through deep oranges to red and hot-pink: calendulas, zinnias, nasturtiums, lilies, dahlias, rudbeckia, sunflowers, coreopsis and late phlox.■

—TOM PRITCHARD of MÄDDERLAKE

LANGDON CLAY

Below right: A late-summer bouquet with brilliant colors combines perennials, annuals and roses: coreopsis, nasturtiums, Robin Hood roses, sweet peas, wild potentilla and a speckled orange lily. *Far right:* When choosing plants for single-flower bouquets, look for unusual varieties like these open-petaled cornflowers, which create an informal touch on a formal table.

TOM PRITCHARD



LANGDON CLAY




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By PHYLLIS BARTLETT

TREND MAKERS

NEWS IN PRINTS, ACCENT PIECES, CABINETS AND TABLE SETTINGS



▲ITALY VIA AMERICA

This wicker chair from Mondo's Déjàvu collection is stylish enough to be the focus of a living or dining room. Why? The company's interpretation of the classic American Lloyd Loom design is distinguished by an extraordinary fineness of weave. Plus it comes in wonderfully luminous colors (shown, Rosa Pink). To special-order, see Product Information.

▼COME INTO OUR BISTRO

How delightful it was to see our favorite blue spatter-pattern on a ceramic tabletop at the Milan furniture fair. Also from the Déjàvu collection by the new Italian design firm Mondo *(for more, see pages 80 to 83)*, this café table highlights a move to bright color for casual furniture. As you sip your cappuccino or espresso, imagine yourself in a Venetian piazza! To order, see Product Information.



▼PRINT NEWS

The newest themes in prints are from china or furniture designs. These one-of-a-kind examples from London dealer Stephanie Hoppin depict motifs from Sévres china. And they steal the mantel show on page 65. Prices are $800 to $975 at Domain.

LANGDON CLAY



LANGDON CLAY

▼KITCHEN CRAFT

Artist Tommy Simpson uses blackboard doors so cabinets are a communication center. Under them, his vertical racks to store and display handmade pottery. See more of his innovations on pages 74 to 79.



WILLIAM SEITZ

▼ARTFUL IMPROVISATION

One secret of entertaining easily is to keep your table setting informal, like this one *(page 53)*. Forgo a centerpiece, and use pitchers of loosely arranged flowers. Add unmatched platters. Scatter *faux* fruit. Be free to have fun!■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

RECIPE #1: Dinner At Dusk



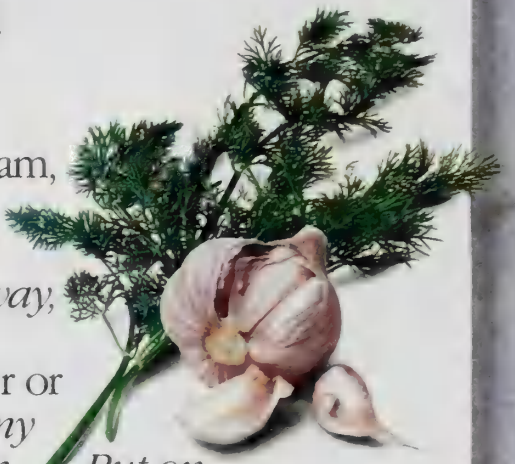
"Salmon with Dijon Sauce"

2 salmon steaks, 1 inch thick
¼ cup sour cream
2 pearl earrings
3 Tbsp. GREY POUPON® Dijon Mustard
2 tsp. fresh lemon juice
1 Vivaldi concerto
2 Tbsp. melted butter or margarine
1 clove minced garlic
2 symphony tickets
¼ tsp. dry dill weed
2 orchids



Put on pearl earrings. Combine sour cream, Grey Poupon Dijon Mustard, dill weed, lemon juice and garlic. Mix well. *Place orchids: one at entryway, one on nightstand.* Brush salmon with melted butter or margarine. *Place symphony tickets beneath his napkin. Put on Vivaldi concerto.* Grill or broil salmon steaks as desired. *Maintain high heat with dining partner.* Generously add Grey Poupon Dijon Sauce to give salmon steak new meaning. *Illuminate orchids for when you return from the symphony.* Bon appétit.





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ENTERTAINING PLUS

By SARAH BELK

GREAT TASTE



RITA MAAS

▲ A CAPITAL IDEA

Architectural motifs, especially columns, have been popping up all over—in everything from earrings to salt and pepper shakers to candlesticks. Now, artists Sara Nesbitt and Marjorie Liscombe are hand-screening columns, capitals and other structural images on fine cotton and linen fabrics and fashioning them into washable napkins and tablecloths; available in black on white or aqua on peach at Barneys New York or by mail order (in custom colors as well) from Cafe Society, (201) 659-4980. Black and white plate by Swid Powell; black anodized aluminum underliner by Motto and flatware by Sasaki, available at Platypus, New York.

▼ TABLE ARTISTRY

When A.R.T. (Art Resources in Teaching) asked Chicago painters Jim Nutt and his wife, Gladys Nilsson, to design a table setting for "Artistry in Dining" (to benefit the city's art education programs) the couple chose objects that reflect the colors in their own palettes. Thus, plates have one-of-a-kind glazes in rich pastels; candlesticks that are slim enough to "see through" are pale green. Deep-hued spring flowers and maroon candles continue the bold-color theme. Plates, napkins and candlesticks from Material Possessions, (312) 446-8840.



ELIZABETH HATHON

▲ SEA TEA

Nantucket's history of basket making inspired designer George Davis to create this charming teapot for Coalport. Its design is patterned after baskets made by lightship sailors who wove them during their long off-watch hours. ■

▶ ROSES BY THE BOX



ELIZABETH HATHON

Who can resist this overflowing "jewel box" created by New York floral designer Robert Homma? More than 50 roses imported from Amsterdam, Paris and the South of France are nestled into an Indian brass box for an arrangement that becomes a lasting gift (this fragrant treasure is just as beautiful when the roses dry). To make one yourself, place a florists' oasis in a gold spray-painted cigar or other box and create your own arrangement with flowers from the garden. Other inspired floral creations are available at Robert Homma Inc., 27 E. 61 St., New York 10021; (212) 935-1314.



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REMEMBRANCES OF SWEETS PAST

Guests never forget a meal with a great ending.
Here, a memorable selection of easy classics—some with a new twist—
from Lee Bailey's newest book. ►

From *Lee Bailey's Country Desserts* by Lee Bailey, photographs by Joshua Greene, copyright © 1988 by Lee Bailey. Photographs copyright © 1988 by Joshua Greene. To be published by Clarkson N. Potter, Inc. in April 1988.





Serve pear tart with raspberry glaze *(top)*, walnut tart *(above)*, or the chocolate steamed pudding *(right)* any season. (The pudding can be enjoyed warm during cooler months, or at room temperature other times of the year.)



Spun-sugar confections and butter-cream layered meringues are routine for pastry chefs in fancy restaurants, but make them at home? Most of us have neither the time nor the confidence to tackle such feats of flour, sugar and butter. Yet, what about a batch of blondies or a dozen sticky buns?

For sweet inspiration we recommend the tempting recipes from *Lee Bailey's Country Desserts*, an honest collection of American and international classics plus variations on them, such as shortbread made with brown sugar, angel food cake kissed with cocoa, and sorbets and sherbets flavored with the likes of blood oranges, cantaloupe, applejack and raspberries *(previous page, clockwise from top)*. The down-home quality of these recipes will inspire even non-cooks (those who wince when confronted with a whisk) to try their hand at dessert making.■ —SARAH BELK





You don't have to be a *pâtissière* to make these desserts; cookies, pies and cakes require only basic techniques and the simplest ingredients



Rich brown sugar shortbread *(above left)*, nutty lemon squares *(left)* and light-as-a-cloud chocolate angel food cake *(above)* are good for a brown bag lunch, picnic or tea.

RECIPES BEGIN ON PAGE 108

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

THIS YEAR'S TRENDIEST WINE REGION: AUSTRALIA

First there were all the award-winning Australian films, then the excitement of the America's Cup races to fuel American fascination with things Australian. So perhaps it's not surprising that in the past year wines from Down Under have also become fashionable here. The bottlings now available are similar in style and quality to fine California wines—and they're reasonably priced, too.

As are California bottlings, fine Australian wines are labeled by grape variety, and vintages aren't radically different from one another. In fact, Australian Chardonnays and Cabernet Sauvignons won't surprise anyone used to California examples, but there are two less-familiar grape varieties used in Australia that offer something quite different. Semillon—especially from the Hunter Valley—makes a fresh, crisp, round white that gains depth as it ages. Shiraz—also called Hermitage—is actually the Syrah grape of France's Rhône Valley and makes splendid, powerful red wines. Australian wineries frequently blend varieties, so it's not uncommon to see Cabernet/Shiraz or Chardonnay/Semillon bottlings.

Here's a roundup of top-notch choices, culled from our recent tastings. *Whites:* the deliciously frothy 1984 Yellowglen Cuvée Victoria sparkling wine (about $15); the crisp, refreshing 1985 Tyrrell's Hunter Valley Semillon (about $7); and three Chardonnays—the round, fruity 1986 Evans Family (about $7); the rich, full-bodied 1985 Berri Estates (about $7.50); and the mouth-filling 1985 Penfolds "Barrel-Fermented" (about $10).

Reds: Look for three Cabernet Sauvignons—the rich, intense 1985 Berri Estates Barossa Valley (about $9); the soft, flavorful 1983 Wolf Blass "Yellow Label" (about $10.50); the firm but fruity 1982 Taltarni (about $9). And try two Shiraz (Hermitage) bottlings—the full-bodied Balgownie (about $9) and the magnificent, smoky-rich 1980 Grange Hermitage, which is Australia's most famous wine (about $50).



CHOOSING YOUR OWN HOUSE WINE

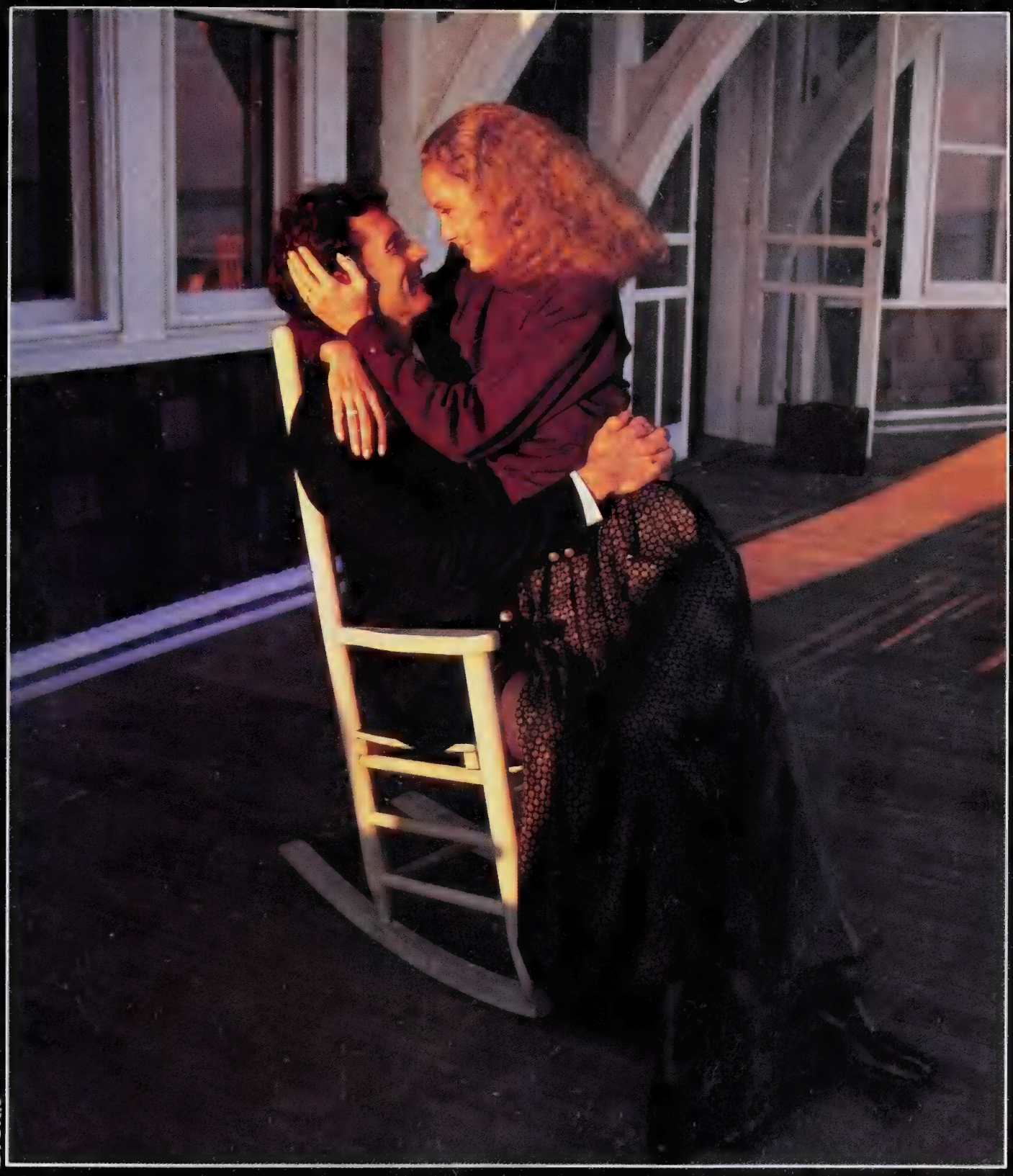
Here's our definition of good "house wines": reds and whites that are inexpensive enough to have every day with a wide variety of foods, but ones that have enough character and sophistication to pour on all but the grandest occasions. The trick is to find the right pair of red and white wines for your own table. We look for a white that has crisp acidity, so that it can double as an appetizing aperitif and a partner with fish, pasta or chicken dishes. The red should be fruity and savory, light enough to be quaffed on its own, but with enough flavor to pair with stew or steak.

Currently some of the best choices come from California, particularly from fine wineries that offer their own inexpensive "house wines." The best examples are Chateau St. Jean's fine, crisp white, Vin Blanc (the 1986 is $4), and Trefethen Vineyards' full-bodied, fruity nonvintage Eshcol Red (about $6). Other top-value California choices: the rich, round 1985 Clos Robert Chardonnay (about $6) and the tart 1986 Christophe Sauvignon Blanc (about $5). From France and Australia we'd single out two reds: the fragrant and fruity 1985 Côtes du Rhône "Parallèle 45" from Paul Jaboulet Ainé and the soft, full-bodied 1983 Tyrrell's "Long Flat Red" (both about $6). ■



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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

Something about St. Patrick's Day entices even the non-Irish to search for a meal from the "old sod." Here we offer a new look at traditional dishes. Both the colcannon and the apricot-glazed corned beef can be cooked in advance and reheated before serving. Serve with Irish soda bread and a tall glass of Guinness. Menu serves 8.

SALMON SALAD WITH DILL DRESSING

- 1/2 cup vegetable oil
- 2 tablespoons red wine vinegar
- 2 tablespoons fresh lemon juice
- 4 scallions (white part only), thinly sliced
- 1/2 teaspoon salt
- 1/4 teaspoon freshly ground pepper
- 2 pounds spinach, washed and cut into 1-inch strips
- 1 pound thinly sliced smoked Irish salmon
- 2 tablespoons chopped fresh dill plus 8 sprigs for garnish

☐ In a 2-cup glass measuring cup, combine oil, vinegar and lemon juice. Add onion, salt and pepper. Microcook on high 2 minutes or until heated. Toss with spinach.

☐ To serve, place 1 cup dressed spinach in the middle of each salad plate. Arrange salmon slices on top of spinach and sprinkle with fresh chopped dill. Garnish each plate with a dill sprig.

APRICOT-GLAZED CORNED BEEF

- 1 3-1/2-pound corned beef brisket, rinsed well (see note)

Apricot glaze:

- 1/2 cup apricot preserves
- 2 tablespoons whole-grain mustard
- 2 tablespoons brown sugar

☐ Place corned beef and 2 cups water in a 4-quart microproof casserole. Cover tightly with plastic wrap, turned back slightly on one side, and microcook on high 12 to 15 minutes to bring water to a rolling boil. Turn meat over. Cover and microcook on medium 30 minutes; turn over, re-cover and microcook on medium 25 to 30 minutes. Let stand, covered, 10 minutes.

☐ Combine remaining ingredients in a small bowl. Transfer beef to a microproof platter. Spread glaze on beef. Microcook, uncovered, on high 5 minutes, basting twice. Let stand 15 minutes before serving.

☐ To serve, slice beef thinly across the grain. Serve warm or at room temperature. (*Note:* You will have the best cooking results with an even-shaped piece of brisket.)

COLCANNON IN CABBAGE BASKETS

- 1 large head cabbage
- 4 medium potatoes, peeled and cubed
- 1/2 cup milk
- 6 tablespoons butter
- 1 onion, chopped
- 1/2 teaspoon salt
- 1/4 teaspoon pepper
- 4 scallion tops, thinly sliced

☐ Wash and trim 8 nicely shaped outer cabbage leaves. Shred enough remaining cabbage to make 4 cups. Set aside.

☐ In 2-quart microproof casserole, combine potatoes and 1/2 cup water. Cover with lid or with plastic wrap, turned back slightly on one side. Microcook on high 7 to 13 minutes, or until tender, stirring once. Let stand, covered, 3 minutes.

☐ In 1-quart glass measuring bowl, combine milk and 4 tablespoons butter. Microcook on high 1 minute; set aside.

☐ In 2-quart casserole, combine onion and remaining 2 tablespoons butter. Microcook on high 1 to 2 minutes. Stir in shredded cabbage. Cover with lid or with plastic wrap, turned back on one side, and microcook on high 7 to 13 minutes, or until cabbage is tender, stirring once halfway through cooking. Let stand, covered, 3 minutes.

☐ Mash the potatoes. Blend in heated milk and butter. Add salt and pepper to taste. Stir in cooked cabbage.

☐ To serve, spoon potato-cabbage mixture into each of the cabbage leaves. Sprinkle with scallions. (*Note:* If making ahead, do not spoon colcannon into cabbage leaves. Keep in covered casserole and reheat on high 3 to 4 minutes, stirring once; spoon into leaves and serve.)

IRISH COFFEE TRUFFLES

- 6 ounces semisweet chocolate chips
- 2 tablespoons heavy cream
- 4 tablespoons butter, cut into 8 pieces
- 2 tablespoons Irish whiskey
- 24 whole coffee beans
- 2 tablespoons sifted unsweetened cocoa

☐ Place chips in a circle in a 1-quart microproof bowl, leaving center open. Add cream. Microcook, uncovered, on medium 2 minutes; stir. Microcook on medium 30 seconds or until melted, stirring every 30 seconds. Stir in butter until it melts. Stir in whiskey. Chill 35 minutes, or until mixture is stiff enough to roll.

☐ Line a baking sheet with waxed paper. Working with 1 rounded teaspoon of the chocolate mixture at a time, roll mixture around a coffee bean into a rough ball. Then roll in cocoa and place on waxed paper. Store in airtight container in refrigerator. Makes about 24 truffles. ■



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QUICK COOK

Goat cheese (chèvre, in French) has recently become popular in this country, partly because American goat cheese producers—particularly those in California and New York—are making superb cheeses. Serve the chèvre-sauced pasta with a dry, herbaceous Sauvignon Blanc, such as the 1985 Rutherford Hill from the Napa Valley, and finish with warm pears and chocolate sauce. Menu serves 4. —SARAH BELK



WHOLE-WHEAT FETTUCINE WITH HERBED CHEVRE SAUCE

1 pound whole-wheat fettucine
2 medium garlic cloves
10 ounces medium-strong goat cheese, such as a French Pouligny (or substitute Laura Chenel's Taupière from California or an aged log from New York's Coach Farm)
3/4 cup heavy cream (see note)
1 1/2 teaspoons dried thyme
3/4 teaspoon dried oregano
1/4 teaspoon dried rosemary, crumbled
1/4 cup light olive oil
Salt, pepper, to taste

☐ In a large kettle cook pasta according to package directions.

☐ In a food processor with machine running, drop garlic down feed tube and process completely. Add 6 ounces goat cheese, the cream, herbs, olive oil, salt and pepper and process until smooth and creamy.

☐ Drain pasta. Off heat, scrape goat cheese mixture into the hot, dry kettle to warm slightly. Add pasta; toss to mix. Crumble the remaining cheese on top. (*Note:* For a lighter dish try substituting plain yogurt for the cream and omit oil.)

FENNEL SALAD WITH WALNUT DRESSING

Dressing:
1 tablespoon raspberry vinegar
2 teaspoons lemon juice
Pinch salt
2 tablespoons walnut oil
2 tablespoons olive oil
Freshly ground pepper
Salad:
2 fennel bulbs, chopped
2 heads Belgian endive, trimmed and chopped
1 small head radicchio, leaves separated
1 bunch arugula, torn into bite-size pieces
1/2 cup walnut halves, lightly toasted

☐ Make dressing: In a bowl mix vinegar, lemon juice and salt. Whisk in oils; add pepper.

☐ Just before serving, in a serving bowl toss fennel, endive, radicchio and arugula with enough dressing to coat leaves lightly. Sprinkle with nuts.

WARM PEARS WITH CHOCOLATE SAUCE

1 cup sugar
1/2 cup dry white wine
1 tablespoon pear brandy (optional)
4 firm, ripe whole pears (such as Comice), peeled if desired
6 ounces high-quality bittersweet chocolate
1/2 cup heavy cream
Ice cream or whipped cream (optional)

☐ In large saucepan over medium heat, dissolve sugar in wine, brandy and 6 cups water.

☐ When liquid reaches a simmer, add pears and simmer gently 5 to 8 minutes, or until just tender. (Timing will depend on type, size and ripeness of pears.) Leave pears submerged in poaching syrup until ready to serve.

☐ In the top of a double boiler over barely simmering water, whisk chocolate with heavy cream until chocolate melts.

☐ To serve, drain pears and dry with paper towels. Cut each in half through the stem end. Core with a melon baller and remove stems. Cut each half into 6 or 7 slices and arrange slices on dessert plates. Drizzle with chocolate sauce (reheat if necessary) and serve with ice cream or whipped cream.■

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What would you do withou

REMEMBRANCES OF SWEETS PAST

Continued from page 101

PEAR TART

Hot-water pastry:

- 3/4 cup vegetable shortening
- 1/4 cup boiling water
- 1 teaspoon salt
- 1 tablespoon milk
- Approximately 2 cups sifted all-purpose flour

Filling:

- 6 medium pears, peeled, cored and thinly sliced
- 2 to 3 teaspoons fresh-squeezed lemon juice
- 3 tablespoons sugar
- 1 tablespoon cornstarch
- 1/4 teaspoon grated nutmeg
- 1/8 teaspoon finely ground black pepper
- 1/2 cup raspberry preserves, heated and sieved
- Whipped cream flavored with pear brandy (optional)

Make pastry: Place shortening in a large bowl and pour boiling water over. Add salt and milk, stir to mix. Add 1-1/2 cups flour, 1/2 cup at a time, mixing well after each addition. Add more flour until mixture clings together and makes a stiff dough. Pat dough into a flat disk; wrap and refrigerate at least 1 hour.

Roll out dough on a lightly floured surface. Fit into a 4-by-14-inch flan frame placed on a cookie sheet, or into a 10-inch false-bottom tart pan. Trim excess dough. Arrange pear slices on dough in a neat pattern. Sprinkle pears with lemon juice. In a bowl combine sugar, cornstarch, nutmeg and pepper; sift over pears.

Bake in preheated 350° oven 50 minutes, or until pears are tender. While still hot, loosen edges of tart and slide onto a serving platter. Spread warm preserves over pears. Cut into 6 rectangles (or wedges, if using tart pan) and serve with whipped cream.

WALNUT TART

- 1 recipe hot-water pastry (see recipe for pear tart, left)
- 1-1/2 cups coarsely chopped walnuts
- 1 cup sugar
- 1 tablespoon all-purpose flour
- 3 large eggs, beaten
- 1 cup light corn syrup
- 2 tablespoons butter, melted
- 1 tablespoon dark rum (or 1 teaspoon vanilla)
- Ice cream or heavy cream (optional)

Line an 8-by-8-inch glass baking dish with the dough, allowing excess to drape over sides. Sprinkle nuts over the bottom. Set aside.

In a bowl stir together sugar and flour; add eggs and beat until well mixed. Add corn syrup, butter and rum; mix thoroughly. Pour mixture over walnuts. Bring dough up around sides and fold over filling.

Bake in preheated 375° oven 50 to 60 minutes, or until puffed and set. Cut into 8 squares and serve with ice cream or heavy cream.

CHOCOLATE ANGEL CAKE

- 3/4 cup sifted cake flour (not self-rising)
- 1/4 cup unsweetened cocoa powder
- 1-1/4 cups egg whites (from about 12 large eggs), at room temperature
- 1/4 teaspoon salt
- 1 teaspoon cream of tartar
- 1-1/4 cups sifted sugar
- 1 teaspoon vanilla extract or lemon juice

Place flour and cocoa in a sifter and sift completely. Resift mixture at least 5 times to ensure a light and airy cake. Set aside.

In a bowl beat egg whites and salt until foamy, then sprinkle with cream of tartar. Gradually add sugar and beat until stiff. Fold in vanilla, then the flour-cocoa mixture, using an over-and-under motion.

Pour batter into an ungreased 10-inch tube pan and bake in preheated 375° oven 30 to 35 minutes, or until tester comes clean. Cool until barely warm; remove from pan.

Serve with whipped cream sprinkled with espresso. Serves 12.

LEMON BARS

Crust:

- 1 cup (2 sticks) lightly salted butter, softened
- 2 cups sifted all-purpose flour
- 1/2 cup sifted confectioners' sugar

Filling:

- 4 large eggs, room temperature
- 2 cups granulated sugar
- Grated zest of 2 large lemons
- 6 tablespoons lemon juice
- 1 tablespoon flour
- Pinch salt
- 1/2 teaspoon baking powder
- 1-1/2 cups chopped walnuts

Make crust: In a bowl beat together butter, flour and confectioners' sugar until fluffy. Scrape mixture into greased 9-by-13-inch pan and smooth into a thin layer on the bottom. Bake in preheated 325° oven 15 minutes.

Meanwhile, make filling: In a bowl beat eggs and sugar until light. Mix in lemon zest and juice. Add flour, salt, baking powder and nuts. Combine well.

Pour lemon mixture into warm or cool baked crust and return to oven for 35 minutes, or until filling is set. Cool slightly and cut into squares or rectangles. Loosen crust from edges of pan



before removing squares from pan. Makes about 2 dozen squares.

STRAWBERRY ICE

3-1/2 cups fresh strawberries
2 tablespoons fresh lemon juice
1/2 to 3/4 cup superfine sugar, to sweeten berries
2 large egg whites

☐ In a food processor or blender, puree berries with lemon juice; set aside. Mix 1 cup water and the sugar in a small saucepan over low heat and stir until sugar is dissolved. Let cool.
☐ In a bowl combine puree and sugar mixture and mix well.
☐ In a small bowl beat egg whites until soft peaks form; fold egg whites into berry puree. Pour into an ice-cream maker and freeze according to manufacturer's directions. Makes about 1-1/2 pints.

CANTALOUPE ICE

2/3 cup sugar
3-1/2 cups pureed cantaloupe (about 1 large ripe melon, peeled and seeded)
1 tablespoon fresh lemon juice

☐ In a small saucepan, combine sugar and 2/3 cup water. Heat just long enough to dissolve sugar. Let cool, then refrigerate 1 hour.
☐ In a large bowl, combine pureed cantaloupe with lemon juice and refrigerate 1 hour.
☐ Combine fruit and syrup in an ice-cream maker and freeze according to manufacturer's directions. Makes about 1-1/2 pints.

BLOOD-ORANGE SHERBET

1/3 cup sugar
2 cups strained blood-orange juice (or substitute fresh-squeezed orange juice from regular oranges)
2 tablespoons fresh lemon juice
2 tablespoons finely grated zest from blood oranges or regular oranges
2 tablespoons vodka, Grand Marnier or other orange-flavored liqueur (optional)
3 large egg whites, beaten until stiff

☐ In a small saucepan, combine sugar with 1 cup water and heat until sugar is melted and mixture is clear. Remove from heat and chill.
☐ In a nonaluminum glass bowl, combine chilled sugar syrup, orange juice, lemon juice, zest and liqueur, mixing thoroughly. Fold in egg whites until no egg white streaks remain in mixture.
☐ Pour mixture into an ice-cream maker and freeze according to manufacturer's directions. Makes about 1-1/2 pints.

APPLEJACK ICE

1-1/2 cups unsweetened applesauce
1-1/2 cups unsweetened apple juice
3-1/3 cups superfine sugar
1/4 cup fresh lemon juice
1/4 cup applejack, or Calvados
Cinnamon sticks or ground cinnamon, to garnish

☐ In a large bowl stir together applesauce, apple juice, sugar and lemon juice. Strain, if desired, through a fine sieve. Pour mixture into an ice-cream maker and freeze, according to manufacturer's directions, until somewhat firm, about 20 minutes. Pour in applejack and continue to freeze until firm.
☐ Serve garnished with a cinnamon stick or with a light sprinkling of cinnamon. Makes about 1-1/2 pints.

BROWN SUGAR SHORTBREAD

1 cup (2 sticks) unsalted butter, softened
1 cup firmly packed light brown sugar
1 teaspoon vanilla extract
2-1/4 cups sifted all-purpose flour

☐ In a bowl beat butter, brown sugar and vanilla until fluffy, about 3 minutes. Add flour in 4 batches and combine well after each addition. (You may do this with your hands.) Scrape dough into buttered 9-inch round cake pan and pat into an even layer. Prick the surface with the tines of a fork.
☐ With a knife score the top into 8 wedges (do not cut all the way through the dough).
☐ Bake in the upper third of preheated 325° oven 30 minutes, or until top is puffy and lightly browned. Cool slightly. Cut through scored lines while still warm. Makes 8 wedges.

CHOCOLATE STEAMED PUDDING

1 cup sifted all-purpose flour
2 teaspoons baking powder
1 tablespoon butter, melted
1/2 cup sugar
1 large egg, lightly beaten
1-1/2 ounces semisweet chocolate, melted and slightly cooled
1/2 cup milk
Hard sauce (optional)

☐ In a bowl sift together flour and baking powder and set aside.
☐ In a separate bowl beat butter and sugar until fluffy. Add egg and beat until well incorporated. Stir in melted chocolate. Add dry ingredients in 3 additions, alternating with milk; mix well. Pour into well-buttered 4-cup pudding mold with lid.
☐ Place lid securely on mold and put mold into a larger pot. Add enough hot water to come halfway up the sides of mold. Cover pot and steam pudding over low heat 1 hour. Let pudding rest 15 minutes before serving with hard sauce. Serves 4 to 6. ■

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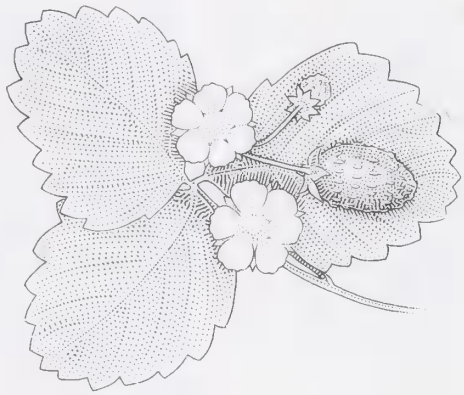
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GARDEN GUIDE

MARCH

Here's a foolproof three-step plan to help you design your next garden



By KEN DRUSE

I'm a hopeless collector. When I see a new, unusual or particularly beautiful plant in a nursery catalog or at a garden center, I simply *have to have it.* Last year I moved, and created a new garden. Many of the plants in my former garden and greenhouse were donated to charitable groups. However, I did take some of my favorites to the new site, where they rested through the winter, and I had to be patient. There was time to plan before replanting.

I was determined, then, to establish ways to control my horticultural appetite. Even if you're not starting a brand-new garden, you might benefit from my ideas.

Rule 1. Don't buy plants that have needs, such as full sun all day long, which cannot be met.

Rule 2. In tight quarters, every selection must count; choose flowering plants that bloom *at least* two weeks.

Rule 3. Don't bring any plant into the garden unless adequate growing space has been chosen in advance.

Up till now the arrival of my extravagant mail orders had me scurrying about the garden plugging new additions into all available spaces. Fortunately, perennials tend to be forgiving, and I transplanted them to locations that will accommodate their color, height and eventual spread.

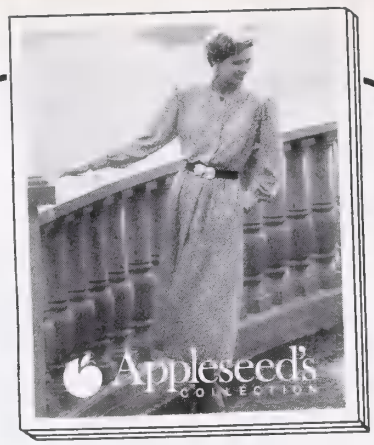
This year I made copies of my plant orders and listed the intended sites for every species and variety. I've already prepared the new soil for the plants that will be arriving any day now. Because I'm a collector at heart, however, I still manage to find at least one lovely plant that beckons, "Take me home," whether or not I've allotted it garden space.

To keep the garden from resembling a hodgepodge, I've created ways to at least suggest an appearance of order. Structure can come from such permanent design elements as a patio, path, formal edging and steps that create transitions between levels. And I've found that the colors and textures of botanicals can also give a coherent impression of tidiness. *One thing I've learned:* With annuals *or* perennials, one-of-a-kind rarely looks good. I've also discovered that massing and repeating some long-season plants that do well can effectively hold a garden design together.

I've used *fraise des bois* (edible wild strawberries) interplanted with heuchera (coralbells) in free-form shapes that flow among taller plants and repeat across the garden. These plants are especially striking in one area where they grow right to the slate path and pick up again on the other side. The coralbells bloom over a long period, with airy blossoms high above the foliage, and the strawberries present fresh green crinkled foliage and sparkling red fruits from spring to fall. From a distance, even in winter, these plants soften the architectural "bones" formed by the hard-edge features of my town house garden.

I've used color, too, to create order. Clear blue flowers from various plants light up the garden here and there, attracting attention. In another area, a vastly diversified collection of dwarf and miniature evergreens grows among flowering plants, situated for *their* colors. If all goes as planned, small rhododendrons will bloom in shades of yellow and violet along with primrose-yellow daffodils. Fresh green and lemon-striped blades of newly emerging variegated *Iris pseudacorus* leaves will complement the color scheme. Then the chartreuse foamy flowers of lady's-mantle (*Alchemilla mollis*) will cover the bulb foliage and complete the color scheme in an eclectic collection of plants in the rockery above the waterfall.■

HARRY BATES



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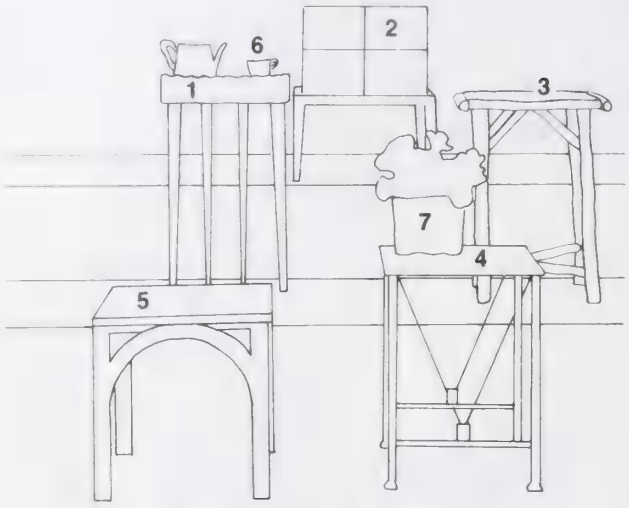
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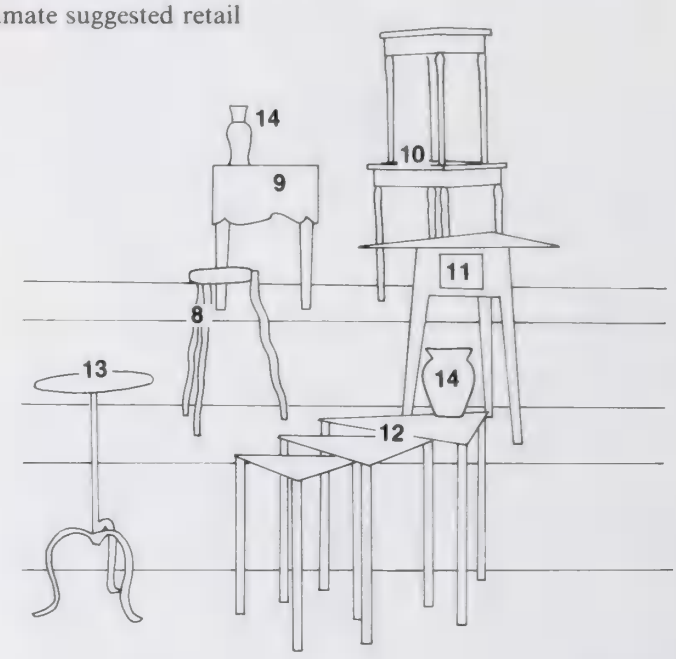
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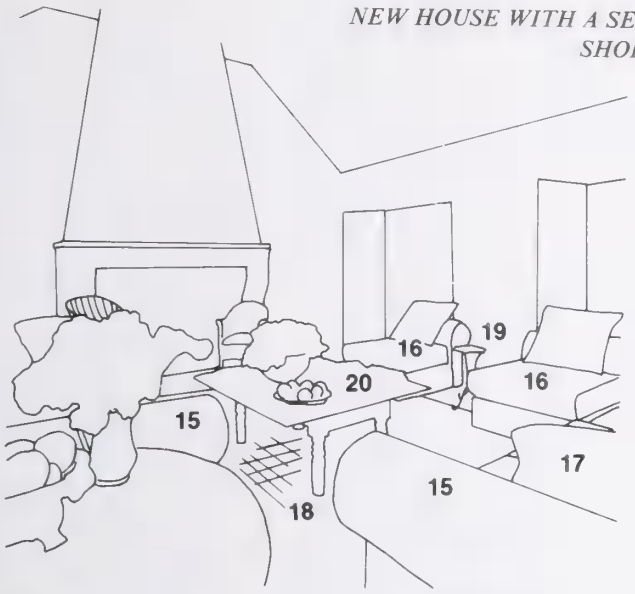

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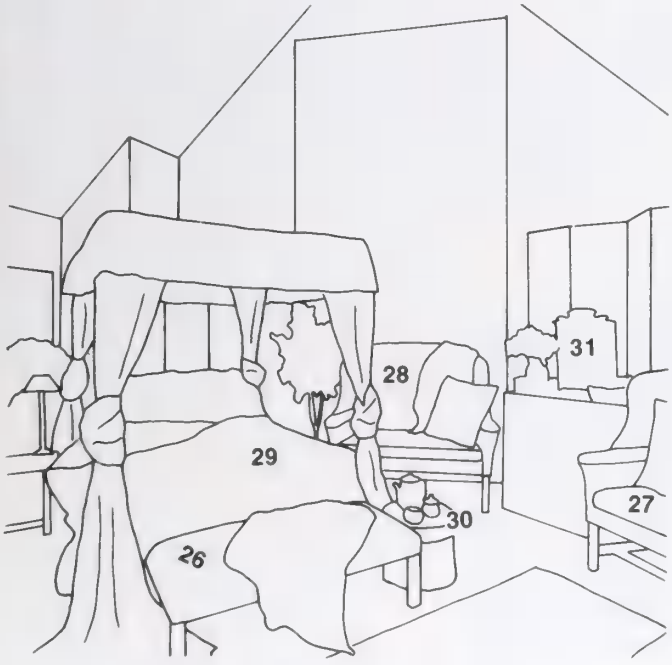
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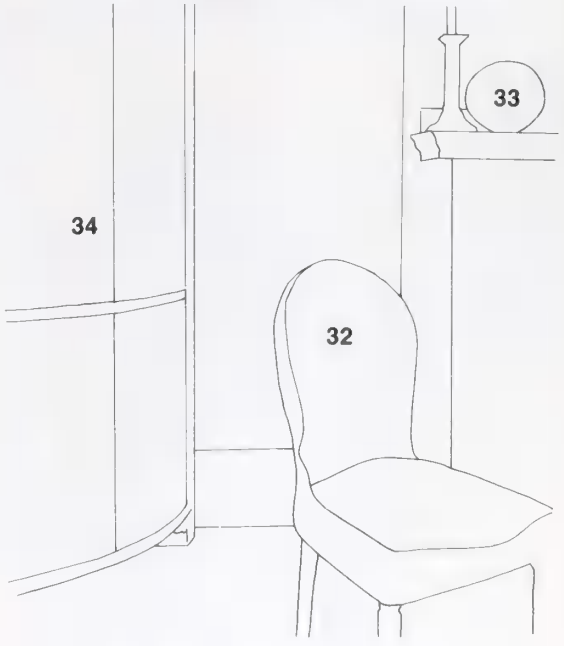
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Dining room detail, page 60 (above)

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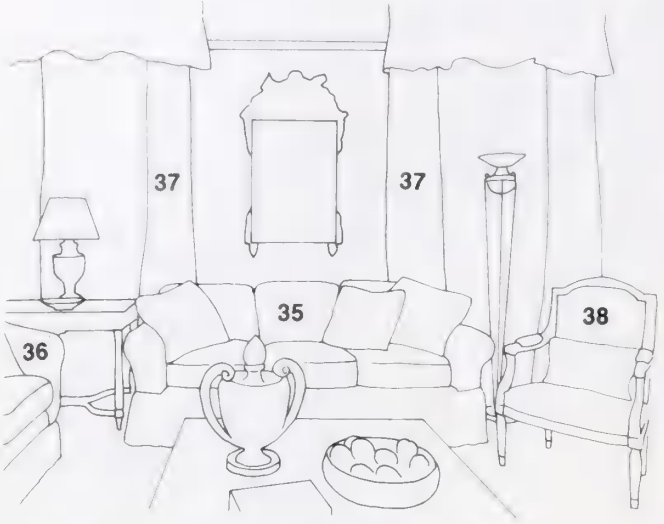
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continued from page 117

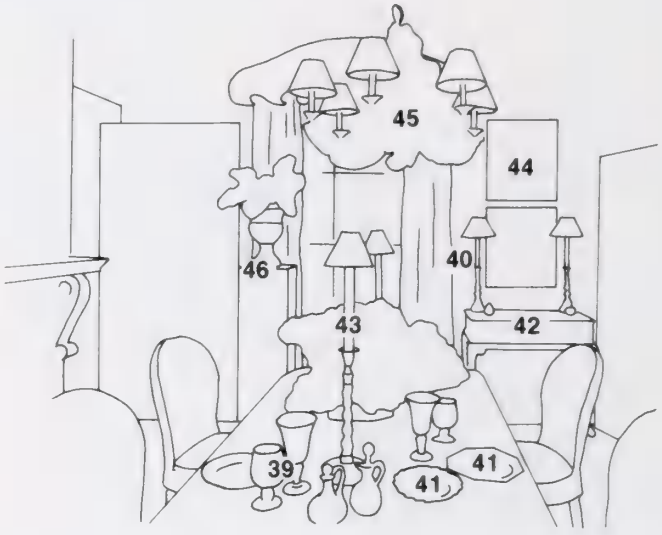
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HAVING IT ALL: Elizabeth Speert, designer, continued
SHOPPING LIST



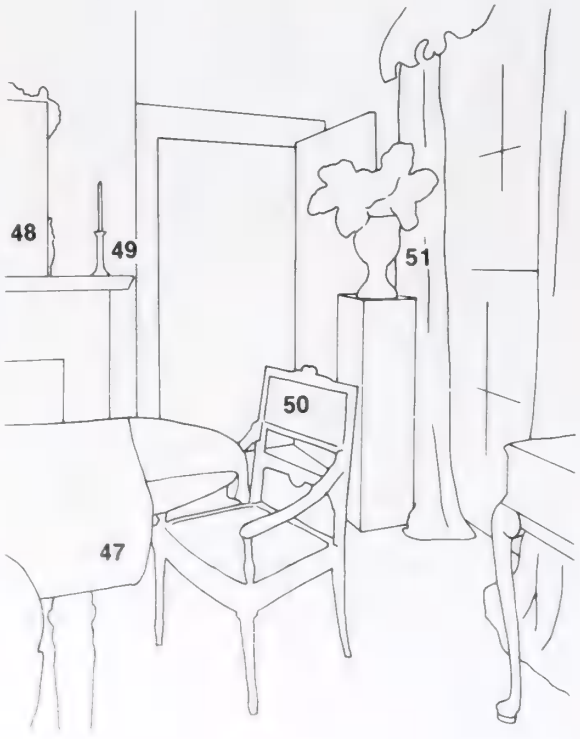
Living room, pages 60 and 61

35. *Sofa, Domain* *$2,600.00*
36. *Chair, Domain* *1,400.00*
37. *Curtain fabric, Brighton Upholstering (per yard)* *9.95*
*38. *Chair, John Andersen & Co.* *1,400.00*



Dining room, page 62
(above)

39. *Glasses, The Mediterranean Shop* *$27.50, 29.50*
40. *Candlestick lamps, Domain (each)* *250.00*
*41. *Antique plates, Bardith Ltd. (each)* .. *250.00 to 1,250.00*
42. *Console table, Domain* *2,500.00*
*43. *Wooden candlesticks, Bardith Ltd. (per pair)* ... *1,750.00*
44. *Floral prints, Domain (each)* *975.00*
45. *Metal chandelier, Domain* *1,500.00*
46. *Urn, Domain* *125.00*
Dining chairs, see #32



Dining room, pages 62 and 63
(left)

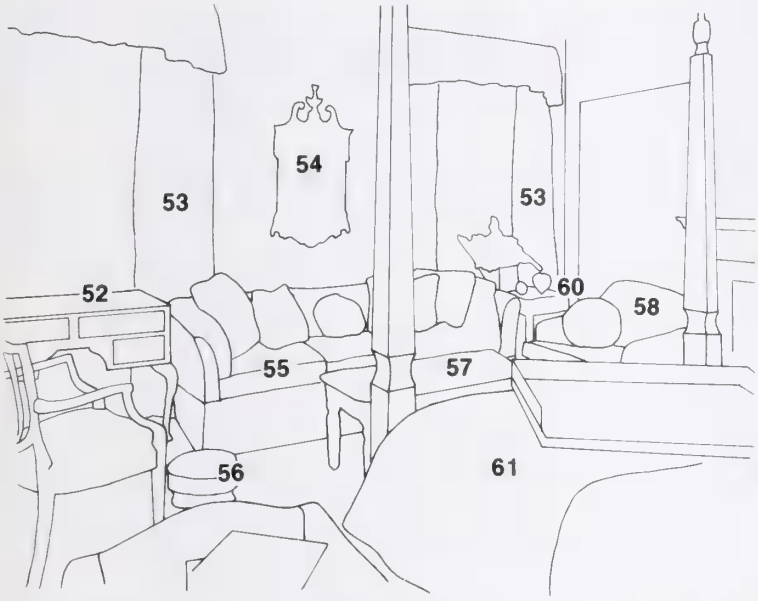
47. *Linen runners, Barneys New York* *$30.00, 55.00*
48. *Antique mirror, Domain* *1,200.00*
*49. *Column candlestick, Marcus & Marshall (per pair)* *360.00*
50. *Chair, Domain* *850.00*
51. *Curtain fabric, Brighton Upholstering (per yard)* *5.99*

**Antique or one-of-a-kind item; for sources, see Product Information*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

Fill out and send us the coupon on page 112

HAVING IT ALL: Elizabeth Speert, designer, continued



SHOPPING LIST
Bedroom, pages 64 and 65
(left)

52.	*Writing table, Domain*	*$1,200.00*
53.	*Curtain fabric, Domain (per yard)*	*35.00*
*54.	*Mirror, Marcus & Marshall*	*850.00*
55.	*Sofa, Domain*	*1,950.00*
56.	*Footstool, Domain*	*300.00*
57.	*Coffee table, Domain*	*850.00*
58.	*Armchair, Domain*	*1,400.00*
59.	*Four-poster bed, Domain*	*1,200.00*
60.	*End table, Domain*	*825.00*
*61.	*Antique quilt, The Gazebo*	*685.00*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

**Antique or one-of-a-kind item; for sources, see Product Information*

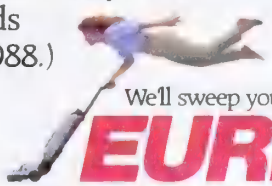
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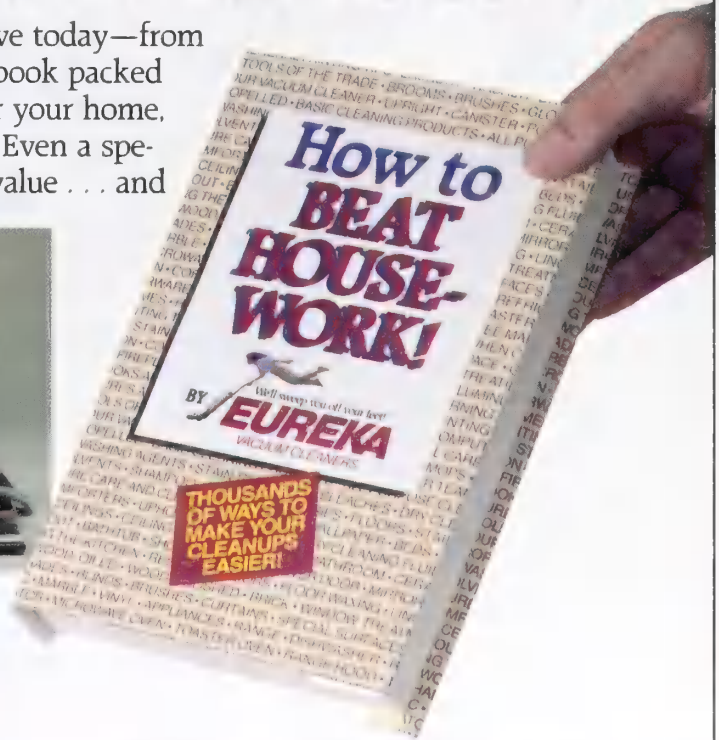
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inches high, $195; **nest of three metal tables** designed by Elizabeth Browning Jackson, 18 inches high, turquoise, also in black and gray, $450 for 3—Giles & Lewis (R), 464 Columbus Ave., New York 10024. **Shaker triangular pine table,** palace-ballroom green, 24 by 21 by 24 inches high, 17 finishes available, painted, $190; stained, $150—Habersham Plantation (M), PO Box 1209, Taccoa, GA 30577. **Victorian silver teapot,** part of a set; **Davenport cup and saucer**—R. Brooke, Ltd. (R,T), 960 Lexington Ave., New York 10021. **Alvar Aalto crystal vase,** 6-1/4 inches, several sizes available, $100 ($90 for members)—The Museum Store, The Museum of Modern Art (MO,R), 11 W. 53 St., New York 10019. **Striped ceramic vase** by Liz Beckingham, several sizes and colors available, $110; **verdigris vase** by CX Design, $50—Clodagh, Ross & Williams (R), 122 Saint Marks Pl., New York 10003. **Backdrop** painted by Thomas & O'Brien Studios, 450 W. 31 St., New York 10001.

HB TODAY

● *Page 23—What's News:* **Sofa**—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603. **Dining chair**—Jeffco Enterprises (M), 1 N. Broadway, White Plains, NY 10601. **Iron chair**—GuildMaster (M), PO Box 10725, Springfield, MO 65808. **Console**—Baker Furniture (M), 1661 Monroe, Grand Rapids, MI 49502. **Table**—Lane/Venture (M), PO Box 1029, Conover, NC 28613. **Love seat**—Thayer Coggin, Inc. (M), 427 South Rd., High Point, NC 27260. **Chair**—Sutton Fine Furniture (M), PO Box 11803, Winston-Salem, NC 27106. **Triomphe collection**—Henredon (M), PO Drawer 70, Morganton, NC 28655. **Jay Spectre's red table**—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603.

● *Page 24—Novel Gothic:* **Angel mirror in plasterlike compound;** $45 plus $5.25 for shipping, $3.71 tax for New York State residents—New York Botanical Garden Shop in the Garden, 590 Madison Ave., New York 10022. **Laura Ashley's Westminster wallpaper,** $23.50 per roll—Laura Ashley (R,MO), 714 Madison Ave., New York 10021; catalog, $2. **Stonework Arch wallpaper border**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Gothic Border,** Sutton Place collection—Greeff (T), 155 E. 56 St., New York 10022. *Harbingers of Spring:* To order Mary Keen's *The Garden Border Book,* send $29.50 to Capability's Books, Box 114, Hwy. 46, Deer Park, WI 54007.

● *Page 26—Brains and Braun:* **Black Aromaster coffee maker** with digital clock/timer and gold filter, model KF-80BGF, $85; **Aromaster 12 Plus coffee maker,** KF-65, $55; **coffee grinder,** red, $20; **Multipractic hand blender,** model MR-30, $20; **Multipractic Plus electronic blender,** model UK-20, $90; **kitchen scale,** model UKW-1, $14.95; **Citromatic 3 citrus juicer,** model MPZ-5, $20; **rechargea-**

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

HB MARKETPLACE

● *Page 14:* **Urn table,** #10-624, handcrafted of satinwood veneers, maple solids; inlaid with rosewood, ebony, boxwood, mahogany; 16-3/4 by 13-1/4 by 27-1/2 inches high; reproduction of original from Dunster Castle in Somerset; $1,675—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603; (800) 852-5552. **Two-drawer chest,** #875-93, designed by Guy Hill, crafted of oak veneers with classic white finish, black-lacquer base and knobs, 19-1/2 by 19-1/2 by 24 inches high, $1,000—Thayer Coggin, Inc. (M), PO Box 5867, High Point, NC 27262. **White birch side table with maple top,** 19 by 18 by 25 inches high, $300—Grant's (M,R), 1 Wilmington Rd., Lake Placid, NY 12946. **"Inset" table** handmade of birch and hand-painted with acrylic enamels, 18 inches square, limited edition of 100, other styles available, $1,200—Neophile (R,T), Limited Edition Furniture, 1239 Broadway, New York 10001; (212) 213-9313. **Brittania table with frosted glass top,** #445-1, designed by Kaizo Otto, fully welded carbon steel, "verdi" painted finish, 16 by 16 by 22 inches high, 30 finishes, $525—D.I.A (M), 123 Empire St., Montpelier, OH 43543.

● *Page 15:* **Draped chairside table,** #762, 15 by 15 by 20 inches high, hand-painted Florentine carved pine, $315—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. **Nest of three tables (two shown),** #B20, #L2 finish, 20 by 15 by 21 inches high, cherry, available in 9 wood finishes and 5 colors, $660—Grange Furniture Inc. (M), 200 Lexington Ave., Suite 703-5, New York 10016. **Hand-forged wrought-iron chairside table,** #7324, made in Spain, 12-inch diameter, 23 inches high, $450—Jeffco Enterprises Ltd. (M), 1 N. Broadway, White Plains, NY 10601. **Wrought-iron end table with glass top** designed by Will Stone, 19



ble CI Shaver, model 3525, $55; **alarm clock,** model AB-2, $17.95; **travel alarm clock,** model AB-312SL, $29.95; **voice-control alarm clock,** model AB-45VSL, $44.95; **cordless curler/brush,** $33.99—Braun Inc. (M), 66 Broadway, Rte. 1, Lynnfield, MA 01940.

NEW HOUSE WITH A SENSE OF HISTORY

●*Page 52:* **Victorian brass umbrella stand,** $975; **antique walking canes**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021.

●*Page 53:* **Brighton Rock, F389, fabric on wicker seat cushions,** Aquamarine/White, 100-percent cotton, 54 inches wide, $14.50 per yard—Laura Ashley (R), 714 Madison Ave., New York 10021. **Dinner plates,** Loneoak & Co., Queen Anne series, #20, jade—The Tulip Tree Collection (R), Washington Depot, CT. **Wineglasses** by Angela Cummings—Arita (M), PO Box 6516, Anaheim, CA 92806. **Aspen flatware with wood handles,** place setting, $25; **Arti salad bowl,** wood with green stripe, $145—Henri Bendel (R), 10 W. 57 St., New York. **Chintz napkins**—Jane Wilner at Barneys New York (R), Seventh Avenue and Seventeenth Street, New York 10011. **White ceramic fruit,** $4.50 per piece—Gear Stores (R), 127 Seventh Ave., New York 10011. **White terra-cotta bowl,** $45; **small soup tureen with flower top,** $80; **white pitchers,** $25 and $40—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013.

●*Pages 54 and 55:* **Sofas,** #697-5, 94 by 39 by 36 inches high; **chairs,** #697-2, 32 by 39 by 36 inches high; **Mallard Mint fabric,** 100-percent cotton, 54 inches wide—Carter Industries (M), Box 1869, Salisbury, NC 28144. **Aubusson fabric** on chair pillows, Mallard, cotton/linen/viscose—Fabriyaz (M), 41 Madison Ave., New York 10010. **Yabat striped fabric on pillow,** #55, 54 inches wide—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Savannah Corp. rag rug,** #12A, 9 by 12 feet, Woodard Weave Classic American Woven Rugs, $1,188—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Iron table with marbleized top,** one of a kind, $225; **painted green bamboo chair,** one of a kind, $900; **light green orangeries,** $225; **green oxidized vase under pine table**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **White porcelain column candlesticks,** $950—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **White candlesticks with grapes,** $78; **gray/blue plate,** #RD, $40—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Small painted wicker chair**—Jonathan Peters, New Preston, CT. **Blue painted antique coffee table,** one of a kind—Monique Shay Antiques (R), 920 Main St., Woodbury, CT 06798.



●*Page 57:* **Love seats,** #697-1, 71 by 39 by 36 inches high; **Linette peach fabric**—Carter Industries (M), Box 1869, Salisbury, NC 28144. **Marquee, F5556, black and white striped pillow fabric,** 100-percent cotton, 54 inches wide, $14.50 per yard—Laura Ashley (R), 714 Madison Ave., New York 10021. **Pivoines II black chintz fabric on pillows,** 100-percent cotton, 54 inches wide, $60 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Green jug lamp, hand-painted cow, Bargello footstool**—The Tulip Tree Collection (R), Washington Depot, CT. **Antique brown crocks** — West Country Antiques, Woodbury, CT. **Checkerboard** — Monique Shay Antiques (R), 920 Main St., Woodbury, CT 06798.

●*Page 59:* **Plaid wing chair, love seat, bench**—The Tulip Tree Collection (R), Washington Depot, CT. Fabric by Schumacher. **Bed linens**—Jonathan Peters (R), New Preston, CT. **Green jug by Barbara Eigen, antique quilt**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Woven rug**—Monique Shay Antiques (R), 920 Main St., Woodbury, CT 06798. **Faux Bois coffeepot,** $59; **creamer,** $25; **sugar bowl with cover,** $25—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Miniature chest with mirror and painted lamp**—Limited Editions (R,T), 253 E. 72 St., New York 10021.

(Continued on page 122)

PRODUCT INFORMATION

Continued from page 121

HAVING IT ALL

Designer: Elizabeth Speert, 53 Barnard Ave., Watertown, MA 02172.

●*Pages 60 and 61—Bottom left:* **Antique English corner cupboard with bow front and white finish,** $4,000; French chairs, $675 each, $400 COM; fabric, #AE732, color 4, casacs, by Sanderson (available through Domain, $55 a yard); **ceramic eggplant on mantel,** $25—Domain (R, MO), 7 Newbury St., Boston, MA 02116; The Mall at Chestnut Hill (R), 199 Boylston St., Chestnut Hill, MA 02167; 66 West Farms Mall, Store # 107, Farmington, CT 06032; Princeton Forrestal Village, 134 Village Blvd., Princeton, NJ 08540. **Column candlestick**—Marcus & Marshall (R,T), 184 Worcester St., Wellesley, MA 02181. **English Spode plate with grapevine,** c. 1820; **Leeds plate with pierced border,** c. 1780—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. *Right:* **Slipcovered sofa** made by Tomlinson exclusively for Domain, 86 inches long, $2,600; **upholstered chair** made by Tomlinson, $1,400; **Jacquard Mills fabric,** #6872-F, color 9L-OJ; **Louis XVI-style mirror,** #JF8148, $850; **antique white damask pillows, green pillow on upholstered chair,** $285 each; **travertine bowl,** #EDST049, $200; **creamware dish; antique mahogany box,** $185—Domain. **Antique Aubusson carpet,** 8 feet 4 inches by 13 feet 5 inches—Tapis International (T), 1 Design Center Pl., Suite 439, Boston, MA 02210. **Wooden trophy**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Paul Hanson torchere floor lamp,** #2177—Kaplan & Fox (T), 1 Design Center Pl., Boston, MA 02210-2309; Paul Hanson Co. Inc. (M), 610 Commercial Ave., Carlstadt, NJ 07072. **Antique side table with marble top**—Isabelle Collins of London (R,T), 115 Newbury St., Boston, MA 02116. **Tortoiseshell box, marble compote, lamp**—Marcoz Antiques (R,T), 177 Newbury St., Boston, MA 02116. **Louis XVI reproduction salon chair with yellow wool tulle upholstery,** $1,400—John Andersen & Co. (R,T), 40 Wareham St., Boston, MA 02118. **Urn vase**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **White column,** #731, 35 inches high, pickled-pine finish, $345—Sarreid, Ltd. (MO), PO Box 3548, Wilson, NC 27895. **Twisted-rope glass and steel coffee table by Jeffco,** $1,050—Domain (R). **Curtains**—Paul Brown Inc. (T), 306 Stuart St., Boston, MA 02116. **Curtain fabric: Santa Fe,** #49, natural, #CS004, Hillside, $9.95 per yard—Brighton Upholstering (R,T), 319 Washington St., Brighton, MA 02135. **Tassel fringe,** #TB1101-X03—Westgate Fabrics (T), 1000 Fountain Pkwy., PO Box 534038, Grand Prairie, TX; (800) 527-2517.

●*Pages 62 and 63—Bottom left:* **Antique fruitwood farm table,** $2,600; **whitewashed French console table with cabriole legs,** $2,500; **black metal ribbon chandelier,** #HSC-1007, $1,500; **pewter candlestick lamps,** #DE9244, $250 each; **antique framed floral prints,** $975 each; **cement fluted urn on column,** #6CV8, $125; **trompe l'oeil column,** $800; **window valance** (painted by Alan Carroll); **silver-plated fish knife and fork set,** $185 for set of six; **ceramic fruit on mantel,** $25 per piece—Domain (R, MO); Alan Carroll, 204 Ward St., Newton, MA 02159. **La Rosa linen fringed towels used as table runners,** celadon green; large, $55; small, $30—Barneys New York (R), Seventh Avenue at Seventeenth Street, New York 10011. **Green Biot glasses on dining table: water goblets,** $29.50; **wineglasses,** $27.50—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **Twisted wooden candlesticks, Whieldon plates, majolica leaf plates, crystal decanters, soup tureen, Leeds plates**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Column candlesticks**—Marcus & Marshall (R,T), 184 Worcester St., Wellesley, MA 02181. **Curtain fabric: Boynton natural,** #CP055, $7.99 per yard—Brighton Upholstering (R,T), 319 Washington St., Brighton, MA 02135. **Window treatment fringe,** #TB 1615, color M02—Westgate Fabrics (T), 1000 Fountain Pkwy., PO Box 534038, Grand Prairie, TX; (800) 527-2517. **Antique gilt mirror,** $1,200—Domain (R, MO.). *Right:* **Pear**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Marbleized lampshades**—Edward Russell Decorative Accessories (T), 468 Broadway, 5th floor, New York 10013. **Flowers**—Rouvalis Flowers (R), 70 Charles St., Boston, MA 02116.

●*Pages 64 and 65:* **Queen-size Wellesley guild four-poster bed** with pickled-pine finish (also antique red, blue, fruitwood, solid whitewash), $1,200; **painted whitewashed writing table** with cabriole legs, $1,200; **waxed and rubbed painted English pine coffee table,** $850 (painted by Alan Carroll); **Tomlinson upholstered 88-inch sofa** with shirred boxing on cushion, contrasting piping and two matching pillows, $1,950; **fabric on sofa: imported English linen,** $35 a yard; **Tomlinson upholstered boudoir chair,** #5-322A136, $1,400; **fabric,** #25902, color #801, $35 a yard; **antique Staffordshire dogs,** $250; **Sèvres framed porcelain prints,** $895 each; **cotton damask Marseilles spread,** queen-size, #ANC, $420; **antique needlepoint footstool,** $300; **silk-striped damask pillow,** $285; **pair of antique tapestry pin-cushion pillows,** $125 each; **mohair throw,** #MD101, $365; **vegetable dish,** #DNBR112, $45; **silver tea set,** $215; **antique inkwell,** $125; **painted wooden box,** #DNPC001, $200—Domain (R,MO), 7 Newbury St., Boston, MA 02062. **Mirror, round needlepoint beadwork pillows, china picture frame, brass letter holder, silver heart-shaped frame**—Marcus & Marshall (R,T), 184 Worcester St., Wellesley, MA 02181. **Plate,** $24; **cup and saucer;** $37; **place mat,** $19.50; **cachepot; antique grandmother's flower garden quilt,** $685—The Gazebo (R), 660 Madison Ave., New York 10021. **Painted candlestick lamps, pencil mug, candlestick**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Vase on mantel, white pitcher**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **File,** $42.40; **marbleized pencils,** $17.50—Ffolio 72 (R), 888 Madison Ave., New York 10021. **Qualofil quilted comforter** (not shown)—Scandia Down Shops (R), 166 Newbury St., Boston, MA 02116. **Painted picture frame**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **Sisal** (painted by Alan Carroll)—Rosecore Carpet Co., Inc. (T), 979 Third Ave., New York 10022. **Electrician**—Gallinelli Electric, 169 North St., Lexington, MA 02173. **Carpet installers**—Otep Industries, 1 Design Center Pl., Suite #624, Boston, MA 02210. **Curtains made by Paul Brown; fabric,** ITC #25902, color #801, available through Domain; **trim,** #890174, F. Schumacher & Co.—Paul Brown Inc. (T), 306 Stuart St., Boston, MA 02116.



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CURTAIN TIME

●*Page 66—Top left: Designer:* Pensis-Stolz, Inc., 200 Lexington Ave., New York. "Chieftans" Designer Show House 1987, the former estate of the late Mr. and Mrs. Bernard Gimbel, to benefit the Rusk Institute, Save the Children and The Merry Go Round Mews. **Gloccamara lace and fabrics**—Schumacher & Co. (T), 979 Third Ave., New York 10022. *Top right: Designer:* Joan Malter Osburn and Steven Osburn of Osburn Design, 3315 Sacramento St., Suite 211, San Francisco, CA 94118. For the San Francisco Decorator Show House. **Emoi, #5316-59, fabric** by Boussac of France, Provence yellow—Sloan Miyasato (T), Showplace Design Center, 2 Henry Adams St., San Francisco, CA 94103. **Berwick Opalesque ribbon**—Bloomers (R), 340 Presidio Ave., San Francisco, CA 94118. *Bottom left: Designer:* Anthony P. Browne Inc., 2903 M St. N.W., Washington, DC 20009. **Hydrangea fabric in pink,** by Colefax and Fowler—Clarence House (T), 979 Third Ave., New York 10022. *Bottom right: Designer:* Anthony P. Browne Inc., 2903 M St. N.W., Washington, DC 20009. **Cupola fabric,** pink-gray—A.L. Diament (T), 979 Third Ave., New York 10022.

●*Page 67: Designer:* Lucien J. Allaire Associates, 2B Brewer St., Boston, MA 02130-250. The Junior League of Boston Decorators' Show House 1987. **Hillary ottoman top curtain, Wendell wool sheer under curtain, Rochambeau cotton print lining; all fabrics and wallcoverings—**Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Porcelains**—Antique Porcelains, Ltd. (R), PO Box 187, Boston, MA 02117. **Pillows and paintings**—The Best of Europe (T), 1 Design Center Pl., Boston, MA 02110. **Brass tiebacks**—Marcoz Antiques (R,T), 177 Newbury St., Boston, MA 02118.

●*Page 68—Left: Designer:* John F. Saladino Inc., 305 E. 63 St., New York. **Ordine fabric**—Manuel Canovas, 979 Third Ave., New York 10022. *Right: Designer:* Beverly Lore, Inc. Design Studio, 433 Metairie Rd., Suite #102, Metairie, LA 70005. Junior League of New Orleans Decorators' Show House 1987. **Fabric: Henry Cassen linen sheer,** #78738—Decorators Walk (T), CS 1052, Hicksville, NY 11802. **Trim:** 100-percent cotton sailcloth #1-2011-25-0—Westgate Fabrics (T), 1000 Fountain Pkwy., Grand Prairie, TX 75050; (800) 527-6666.

●*Page 69:* **Window** painted by Virginia Teichner, 55 Marchant Rd., West Redding, CT 06896. Home of designer Sandy Ceppos, Sandy Ceppos Designs for the Home, 62 Main St., New Canaan, CT 06840; 698 Madison Ave., New York 10021.

●*Page 70:* **Blueberry chintz, #F685; jade tassels; wool bullion fringe—**Laura Ashley, 714 Madison Ave., New York 10021; (800) 223-6917 for nearest store.

●*Page 71—Top left: Designers:* David Herchik and Jim Alexander of JDS Designs, Inc., 344 Eighth St. N.E., Washington, DC 20002. Baltimore Symphony Decorators' Show House 1987. **Antium striped fabric for lining, Amberly chintz facing**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. *Top right: Designer:* Jordan & Batal Interior Design, 77 Main St., Andover, MA 01810. The Junior League of Boston Decorators' Show House 1987. **Belgrave Doupion taffeta—**Brunschwig & Fils (T), 979 Third Ave., New York 10022. *Bottom left: Designer:* Mayo-DeLucci Interiors, 405 E. 54 St., New York 10022. Castles & Cottages, Mansions & Millionaires, Inc., Designer Showcase 1986, Sands Point, N.Y. For the Friends for Long Island Heritage. **Vanda curtain fabric, Venice trim**—Covington Fabrics Corp. (T), 267 Fifth Ave., New York 10016. *Bottom right: Designer:* Lise Davis of James Billings Antiques and Interiors, 70 Charles St., Boston, MA 02114. The Junior League of Boston Decorators' Show House 1987. **Attingham glazed chintz,** Brunschwig & Fils (T), 979 Third Ave., New York 10022.

●*Pages 72 and 73:* **Potomac fabric,** 100-percent cotton, Jonquil, Spectrum's Tidewater Collection—Spectrum Fabrics Corporation (T), 261 Fifth Ave., New York 10016. **Tassels and finials** painted by Carol Lund of The Ground Floor, a division of John Ragsdale Interiors Inc., 95-1/2 Broad St., Charleston, SC 29401; **finials** from The Ground Floor. **Tassels** (also available through The Ground Floor)—John Boyle & Co. Inc. (T), 3 Westchester Plaza, Elmsford, NY 10523. *Bottom left:* **Yarmouth Balloon shade,** 65-percent polyester/35-percent cotton, 63 inches wide by 80 inches long—Burlington Industries (M), 1345 Avenue of the Americas, New York 10020; call for nearest store. **Table and stoneware jars**—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021. **Eyelet lace and cutwork tablecloth,** 36 inches square—Jean Hoffman-Jana Starr Antiques (R,T), 236 E. 80 St., New York 10021. *Top left:* **Aubusson fabric,** 60-percent linen/20-percent cotton, 20-percent viscose, Mallard—Fabriyaz (M), 41 Madison Ave., New York 10010; write for fabric information. **Chateau holdbacks,** #7603, in antique brass (also available in antique white), 3-1/4 inch diameter; **finial,** #5509E, top one only, 4 inches long; **fluted pole series,** #5500, 2-inch diameter—Kirsch Company (M), 309 North Prospect St., Sturgis, MI 49091; (800) 528-1407. **Round finial, #13620, on bottom,** light oak—Newell Window Furnishings (M), 916 South Arcade, Freeport, IL 61032. *Inset:* **Finial** painted by Carol Lund, painted to order, several styles available—The Ground Floor, a division of John Ragsdale Interiors Inc., 95-1/2 Broad St., Charleston, SC 29401 *Top right:* **Panier cafe curtains,** #72JCC, 36 by 70 inches wide, other sizes available—Rue de France (MO), 78 Thames St., Newport, RI 02840. *Bottom right:* **Rubato fabric,** honey, ice—Ametex Fabrics Inc. (T), 261 Fifth Ave., New York 10016; call for availability. **Finials in tortoiseshell and crackle finishes**—J. L. Anthony (T), 10420 Markison Rd., Dallas TX 75238. *Far right:* **Les Pompadours,** #1401-0, 50 inches wide—Pierre Deux (R), 870 Madison Ave., New York 10021. **Bureau, mirror, trunk, chair, pitcher, candlesticks**—Country Swedish (R,T), 35 Post Rd. West, Westport, CT 05880. **Wood valance,** #977U, unfinished, 47-1/2 by 7-1/4 by 5-1/4 inches deep, also in antique and heirloom—Yield House (MO), Dept. 6700, North Conway, NH 03860; (800) 258-4720. **Valance** painted by JoAnne Dole, 51 Livermore Rd., Wellesley, MA 02181; (617) 237-5088.



PIONEER HOUSE

Designer/Craftsman: Tommy Simpson

●*Pages 74 to 79:* **Tommy Simpson's work** can be seen

(Continued on page 148)

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DECORATIVE ARTS

Continued from page 35

Plains, N.J., where he designed and built a log house for his family. For like-minded socioenvironmentalists he hoped to create a latter-day Sunnybrook Farm. He did build several guest cottages on the property, which he called Craftsman Farms, and it is this assemblage of land and buildings that Stickley admirers are currently seeking to save from the threat of developers. He also launched The Craftsman Home Builders' Club, and soon Stickley-designed Craftsman houses were being built across the country from plans published in *The Craftsman* magazine.

The Craftsman fortunes crested in the fall of 1913 when a new 12-story building designed to house his enterprises opened in midtown Manhattan. Named the Craftsman Building, it contained a Craftsman restaurant (whose foods were raised at Stickley's Craftsman Farms), a lecture hall, a library and the "Permanent Homebuilders' Exposition"—possibly the first comprehensive marketing-sales center for the home-building industry in America.

Less than two years after the Craftsman Building was completed, Gustav Stickley went bankrupt. His influential magazine folded in 1916. Tastes were changing, and his overwrought idealism proved insufficient for sustaining a quirky movement.

At the time, Stickley was just 59 years old. He joined his brothers briefly in their furniture-making business, but for a man who preached self-reliance it was an absurd—and ultimately unsatisfying—thing to do. So he quietly retired to his daughter's house and occupied himself for the remaining 25 years of his life experimenting with ways to improve wood finishes.

Those among us fortunate enough to own Stickley-designed furniture or to find examples at auctions or in stores are entitled to feel doubly rewarded: We may take pleasure not only in possessing increasingly valuable antiques but also in contemplating a powerful metaphor for the American experience.

"As I looked about me..." Stickley wrote, coming home after a trip to Europe in 1898, "I recognized that the salvation of the country lay with the workers, rather than with the possessors of hereditary culture, or of immense wealth and the power attendant upon it. I realized that the twentieth century...was to be, like the thirteenth, distinctly an Age of the People."■

William Houseman is a free-lance journalist in the field of architecture and design.



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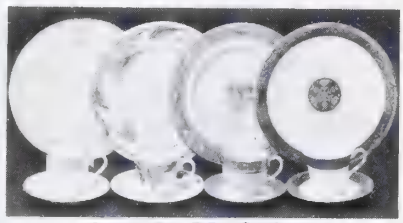
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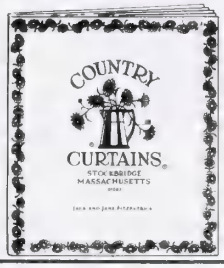
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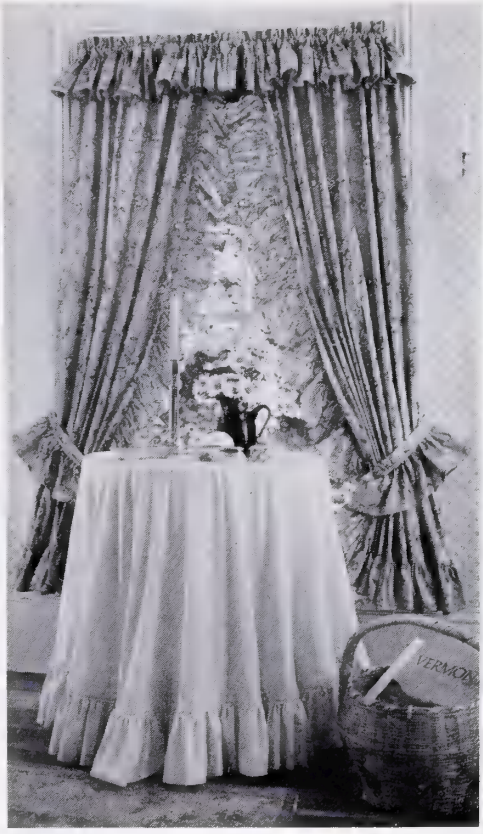
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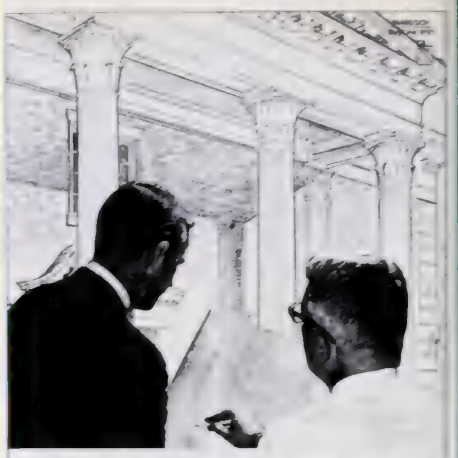


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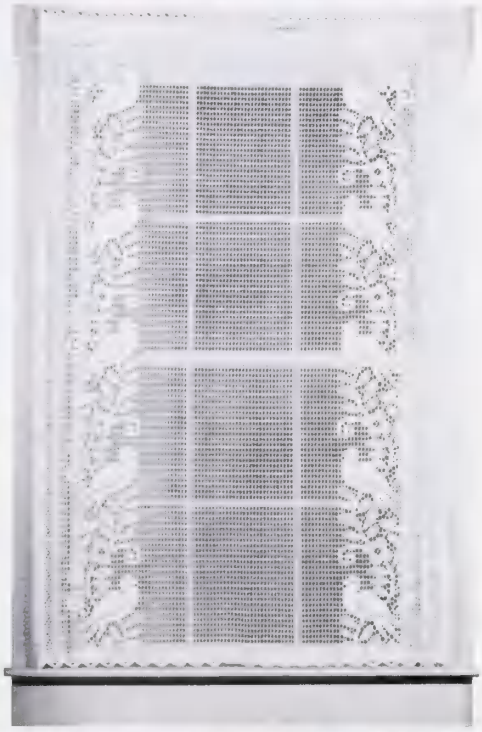
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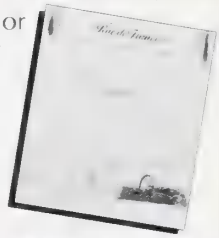
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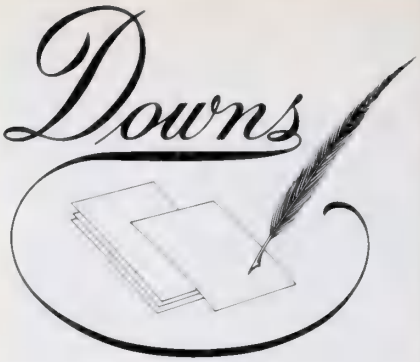
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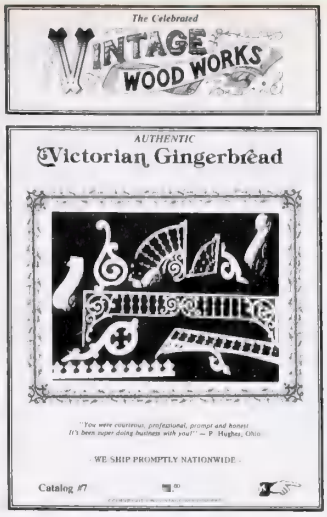


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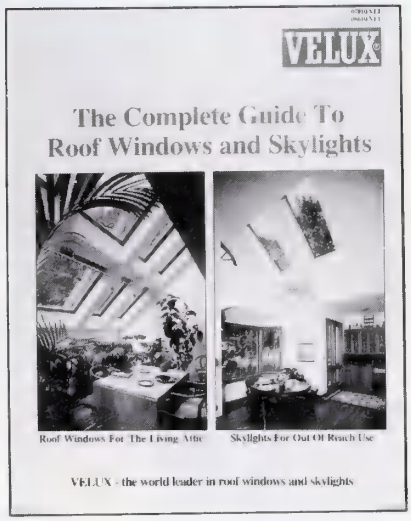
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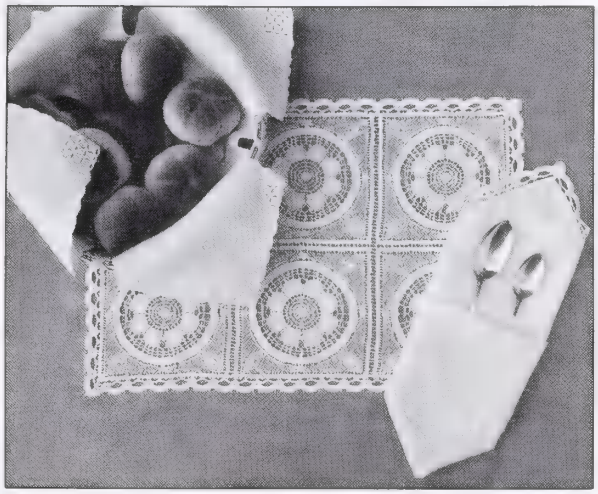
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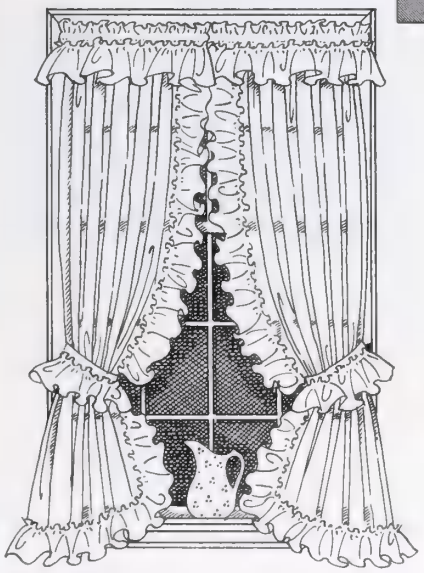


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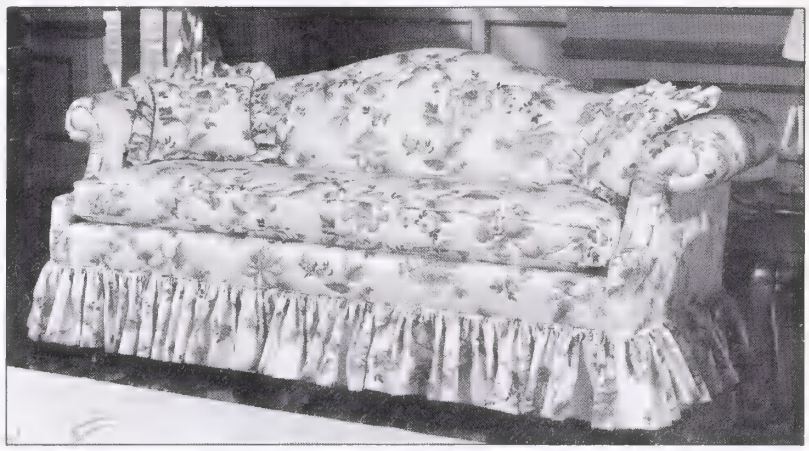


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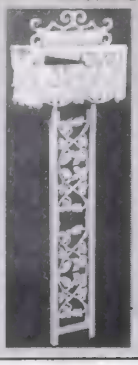


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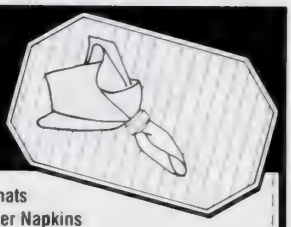


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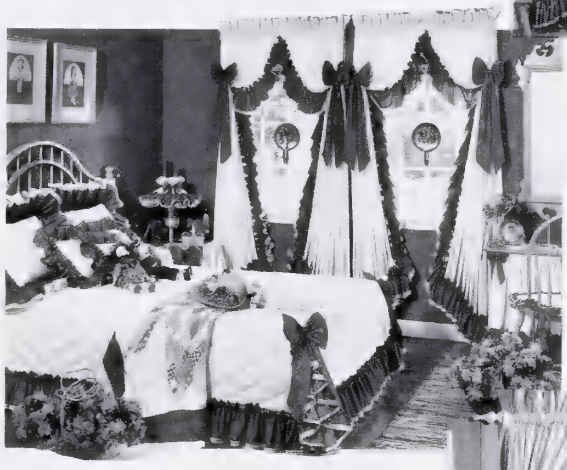
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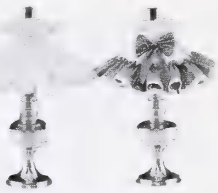
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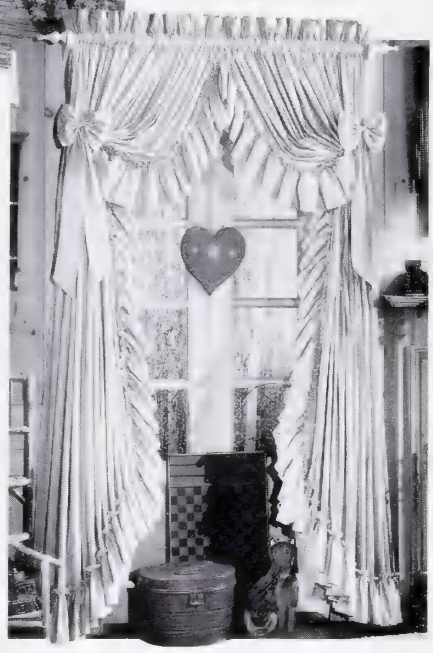


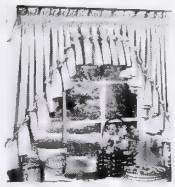


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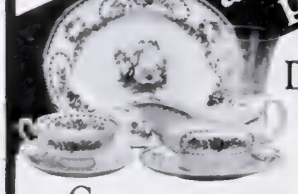
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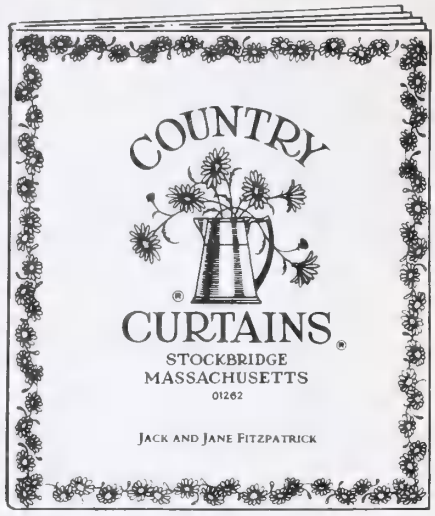
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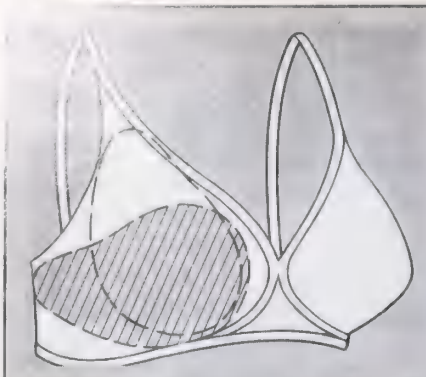


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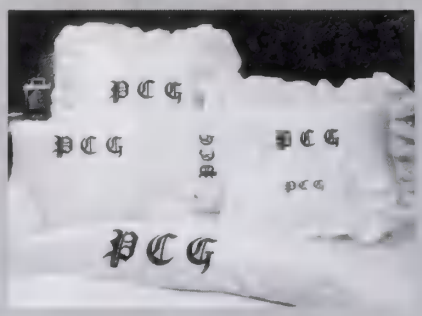
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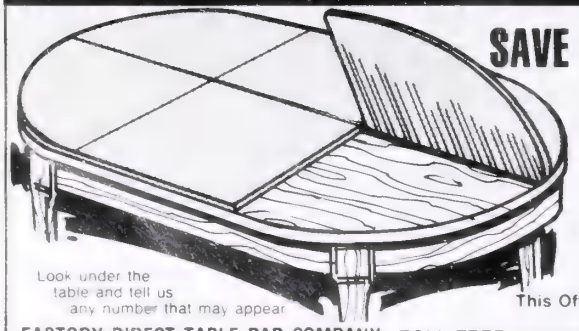
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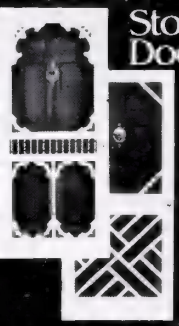
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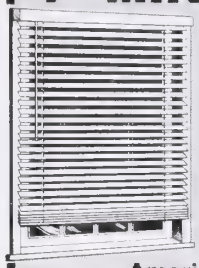
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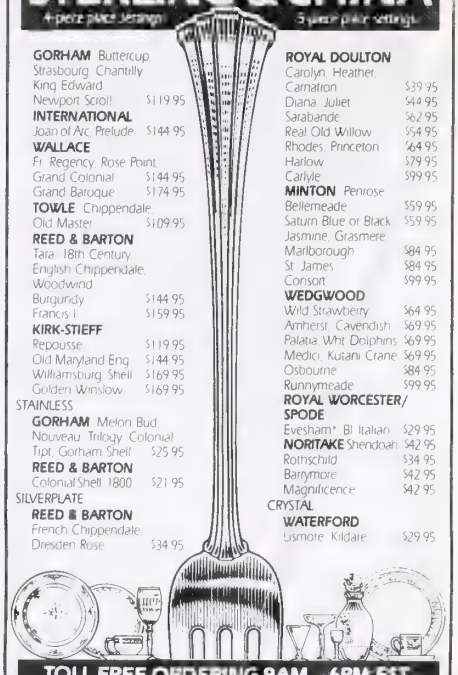
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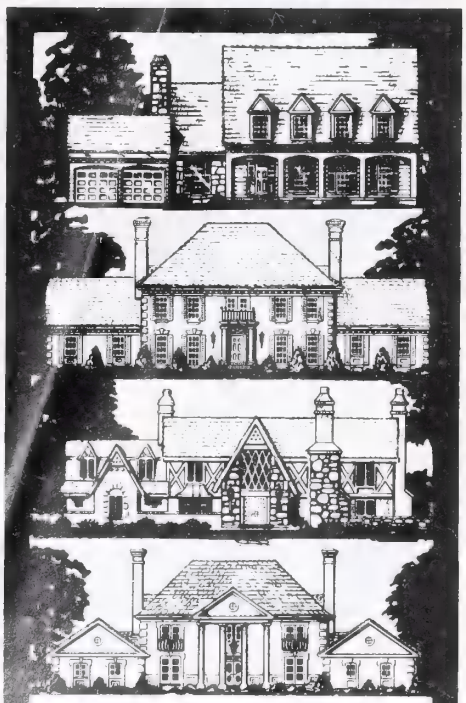


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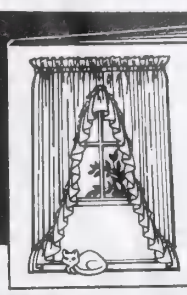
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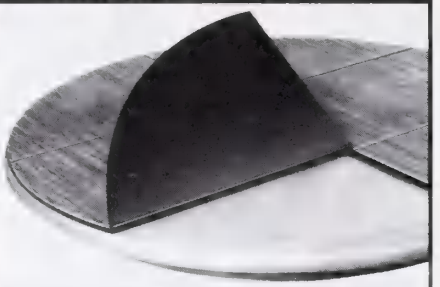
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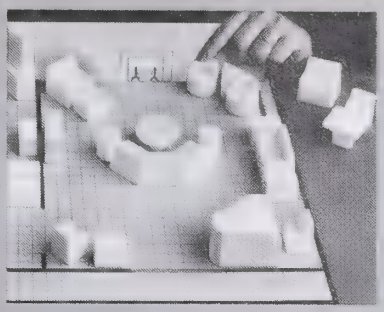
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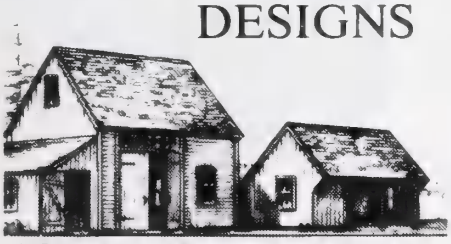
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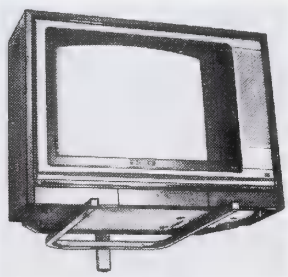
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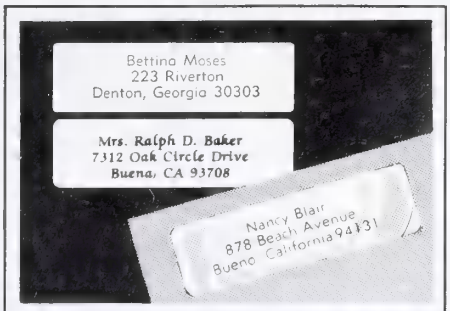
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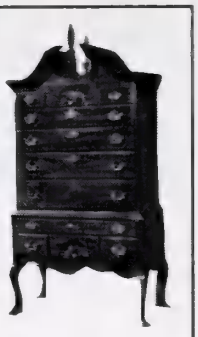


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Continued from page 123

and purchased at the following galleries: Allan Brown Gallery (R), 210 E. Hartsdale Ave., Hartsdale, NY 10530; Hand & Spirit Gallery (R), 4222 N. Marshall Way, Scottsdale, AZ 85251; The Private Collection (R), Westin Hotel, 21 E. Fifth St., Cincinatti, OH 45202. **Woven cotton rag rugs, pillows, chair cushion by Missy Stevens**—J. Seitz & Co. (R), Main St., Rte. 45, New Preston, CT 06777; Worldly Goods (R), 52 Purchase St., Rye, NY 10580; special orders available through both stores. **Hand-painted porcelain dinner plates, soup bowls, large bowl** (holding pears), **small house** (on table), all by Mara Superior, prices upon request—Pinch Pottery (R,MO), 179 Main St., Northampton, MA 01060. **Slip-cast plates above beds** designed and made by Tommy and Missy at the Arts/Industry program, The Kohler Art Center; for more information contact The John Michael Arts Center, 608 New York Ave., Sheboygan, WI 53082-0489. Tulip quilt handmade by Tommy's Grandmother. **Sandblasted windows** designed by Tommy and Missy; sandblasted by Waldron Monument, 48-51 Grove St., New Milford, CT 06776. **Fireplace screen** designed and assembled by Tommy Simpson; welded by Woodbury Blacksmiths (17th- and 18th-c. metal reproduction specialists), 261 Main St., Woodbury, CT 06798. **Flowers**—Painter Ridge Perennials, Painter Ridge Rd., Roxbury, CT 06783. Tommy Simpson's work will be appearing at an exposition of 20th-century and applied arts, Sept. 23 to Sept. 26, at the Navy pier, 600 E. Grand, Chicago, Ill. 60611. For more information, call (312) 787-6858.

BRAVO!

●*Page 80:* **Trattoria chair with four colored seats:** teak, yellow, violet, black; chair frames, teak or black; **armchair,** 22 by 30 inches high; **side chair,** 17 by 30 inches high; available through architects and designers—ICF (T), International Design Center, 30-20 Thomson Ave., Long Island City, NY 11101. **Cipango, #612, collapsible table with anodized aluminum alloy frame,** 20 inches by 28 inches high; black, yellow, red, blue; $365—Zanotta (in Italy, 36240453 Gregorini); Luminaire (R, MO), 2331 Ponce de Leon Blvd., Coral Gables, FL 33134; Areacon Inc. (R,MO), 20 Greenway Plaza, #726, Houston TX 77046; Atmosphere (R,MO), 1724 Second Ave., New York 10128; Diva (R,MO), 8952 Beverly Blvd., Los Angeles, CA 90048; Postmark (R), 333 Bryant St., San Francisco, CA 94102. **Sedia Milano light wooden chair** available in various shades, 15 by 14 by 34 inches high—Molteni & C. (in Italy, 0362-851 334); available through architects and interior designers: Domus Italia (T), International Design Center, 30-20 Thomson Ave., Room 312, Long Island City, NY 11101. **Cannaregio sofa** can be placed individually; pieces (10) can be upholstered in the full range of Cassina fabrics or leathers, and each has an individual form; furniture can be ordered through architects or designers—A.I. (T), International Design Center, 30-20 Thomson Ave., Long Island City, NY 11101.

●*Page 81:* **White stained oak and ash sofa-bench,** 81 inches long; blue, violet, green stain; by Mondo/Cappellini, $2,800—Domain (R,MO), 199 Boylston St., Chestnut Hill, MA 02167; 134 Village Blvd., Princeton Forrestal Village, Princeton, NJ 08540; 66 West Farms Mall, Farmington, CT 06032. **"Andy" lacquered wood sideboard,** 23-1/2 by 19-3/4 by 33-1/2 inches high; **Sandy plastic laminate bookshelf,** 19-1/4 by 11-3/4 by 92-1/4 inches high; **"Louis" lacquered wood table,** 31-1/2 by 30-1/4 inches high; **"Cleopatra" metal and wood end table,** 13-3/4 by 28-1/4 inches high, all available through architects and designers—Artemide (T), International Design Center, Center One, Space 525, 30-30 Thomson Ave., Long Island City, NY 11101; Memphis/Milano Showroom (T), 4200 Sepulveda Blvd., Culver City, CA 90230; Urban Architecture (T), 15 E. Kirby St., Detroit, MI 48202. **Chair covered in quilted fabric and filled with down** from I Feltri Seating Collection designed by Gaetano Pesce for Cassina; chair tops are flexible and wrap like a shawl, made from combination of heavy-duty wool felt and polyester resin; two different back heights; available through architects and designers—A.I. (T), International Design Center, 30-20 Thomson Ave., Long Island City, NY 11101. **Carteggio roll-top wooden cabinet for filing and writing,** designed by Aldo Rossi for Molteni & C.; pullout work space, 18 by 18 by 61 inches high; walnut, cherry, various lacquered shades; available through architects and designers—Design Furniture Center (T), 979 Third Ave., #710, New York 10022.

●*Pages 82 and 83:* **Sni Daybed** by Borek Sipek, approx. $3,800—Furniture of the Twentieth Century (R,T), 227 W. 17 St., 2nd floor, New York 10011; Modern Living (R,T), 4063 Redwood Ave., Los Angeles, CA 90066. **Break bed** by Studio Riva, assorted colors, king and queen sizes, 14 weeks delivery—J. B. Ross, 409 Joyce Kilmer Ave., New Brunswick, NJ 08901. **Table,** #402, by Mondo/Cappellini, top with blue and white spatter ceramic finish also available, $3,000—Domain (R,MO), 7 Newbury St., Boston, MA 02062; Chestnut Hill Mall, 199 Boylston St., Chestnut Hill, MA 02167; 134 Village Blvd. (R), Princeton Forrestal Village, Princeton, NJ 08540; 66 West Farms Mall, Farmington, CT 06032. **Diva, #889, solid wood chair** by William Sawaya available with leather seat; matte black, matte white lacquer, natural mahogany; from $1,200—Roche Bobois (R,MO), 133 Lewis Wharf, Boston, MA 02110; Roche Bobois (R,MO), 8850 Beverly Blvd., Los Angeles, CA 90048; Casa Bella (T), 215 E. 58 St., New York 10020. **Junior chaise** by Antonia Citterio, with adjustable backrest upholstered in cotton denim and cotton sweatshirt fabric, with or without wheels; removable upholstery is washable and has velcro closures—Postmark (R,T,), 333 Bryant St., San Francisco, CA 94102; Inside (R,T), 715 Eighth St., San Diego, CA 92101; Current (R,T), 1001 Western Ave., Seattle, WA 98104; Home (R,T), 114 N. Second St., Philadelphia, PA 19106; Stilnovo (R,T), 1806 Ponce de Leon Blvd., Coral Gables, FL 33134; Atmosphere (R,T), 1724 Second Ave., New York 10128; Fredrick Williams (T), NY Design Center, 200 Lexington Ave., New York 10016. **The Sunday Table** by Massimo Vignelli available in 114 by 47, 95 by 47, 55 by 55, 55 inches round, 49 by 49 inches; painted base comes in green, red, gray, sky-blue—Mossa Center (R,T), 1214 Washington Ave., St. Louis, MO 63103; Melodrom (R,T), 525 Broadway, 8th floor, New York 10012. **Profili,** #13010, shelf by Aldo Bartolomeo, Laboratorio Azzurro Collection by Stildomus, 72 inches high, black or silver lacquered steel, $900—Stildomus (M), Via del Babuino 54, Rome, Italy. **Armchair,** #108, by Mondo/Cappellini; natural, blue, violet, green—Domain (R,MO), 7 Newbury St., Boston, MA 02062; Chestnut Hill Mall, 199 Boylston St., Chestnut Hill, MA 02167; 134 Village Blvd., Princeton Forrestal Village, Princeton, NJ 08540; 66 West Farms Mall, Farmington, CT 06032. **Lolita chair** for Insa can be ordered COM or in a variety of fabrics, $785 to $967—Mossa Center (R,T), 1214 Washington Ave., St. Louis, MO 63103.

LOFT HORIZONS

Architect: Walter Chatham Architects & Associates, 225 Lafayette St., New York 10012. Contractors: Steve Piscuskas, Michael Chandler. Size of loft: downstairs, 1,800 square feet; upstairs, 1,200 square feet; roof area, 1,800 square feet. Custom cabinetry, Steve Piscuskas. Original wood flooring in main areas. **Terra-cotta tiles** in downstairs kitchen and bathroom—Country Floors (R,T), 300 E. 61 St., New York 10021. **Glass block**—Pittsburgh Corning Corp. (M), 800 Presque Isle, Pittsburgh, PA 15239. **Hardware**—Schlage Lock Co. (M), 2401 Bayshore Rd., San Francisco, CA 94134. **Interior painting contractor**—Kelner and Associates Inc. (R), 133 E. 17 St., New York 10003. **Residential elevator**—Inclinator Company of America (M), 2200 Paxton St., PO Box 1557, Harrisburg, PA 17105.

●*Pages 84 and 85:* **Champlaine fabric on chaise,** Papaya, designed by Jay Yang for Fabriyaz, 100-percent cotton, 54 inches wide, Scotchgard-treated—Fabriyaz (R,T), 41 Madison Ave., New York 10010. Sculpture designed by Walter Chatham and constructed by Michael Chandler.

●*Page 88:* **Striped sheets**—Palais Royal (M), 923D Preston Ave., Charlottesville, VA 22901.

●*Page 89:* **Bed linens**—Ad Hoc Softwares (R), 410 West Broadway, New York 10012. **Indian Nunda rug,** c. 1920, 11 feet 11 inches by 8 feet 11 inches—Doris Leslie Blau (R), 15 E. 57 St., New York 10022. Custom cabinetry, Steve Piscuskas.

●*Page 91:* **Deck furniture**—Wave Hill (R,T), 675 W. 252 St., Bronx, NY 10471.

CLOSE UPS

●*Page 95:* **Wicker chair** by Mondo/Cappellini, #102; also in natural, green, violet, blue, Cognac; $450, special order—Domain (R, MO), 7 Newbury St., Boston MA 02062. **Table** by Mondo/Cappellini, #312; with top, #200; metal base with ceramic top in blue/white only; $625 at Domain (R,MO), stock item. **Framed prints,** in varied sizes and prices, mostly French or German, many hand-colored; no specific print guaranteed available; a continuing supply expected, at Domain (R,MO).

ENTERTAINING PLUS

●*Page 97—A Capital Idea:* **Gotham plate** designed by Gwathmey Siegel for Swid Powell—Swid Powell (M), 55 E. 57 St., New York 10022; Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; Bloomingdale's (R), 100 Third Ave., New York 10222; By Design (R), 131 N. La Cienega Blvd., Los Angeles, CA 90048. Geary's (R), 351 North Beverly Dr., Beverly Hills, CA. 90210; Nieman Marcus (R), 737 N. Michigan Ave., Chicago, IL 60611; Table of Contents (R), 448 N. Wells St., Chicago, IL 60610. **Hand-screened napkins**—Barneys New York (R), 106 Seventh Ave., New York 10011, or by mail order through Cafe Society (R), 512 Jefferson St., Hoboken, NJ 07030. **Windows flatware** by Patino-Wolf for Sasaki; **Motto black anodized underliner**—Platypus (R), 126 Spring St., New York 10012. *Roses By The Box:* **Rose jewel box**—Robert Homma Inc. (R), 27 E. 61 St., New York 10021. *Sea Tea:* **Coalport Nantucket teapot**—Geo. P. Davis (R), Box 1403, Nantucket, MA 02554. *Table Artistry:* **Thumbprint and confetti plates** by Lynn Evans, **handblown glassware** by La Verriere de Biot, **teapot** by Debra Nurby, **candlesticks** by Swid Powell, **flatware** by Patino-Wolf, **brushed pewter salt and pepper shakers** by Jon Michael Route, **raku centerpiece** by Elizabeth Walmsley—Material Possessions (R), 954 Green Bay Rd., Winnetka, IL 60093 and 54 E. Chestnut St., Chicago, IL 60611.

WINE AND GOOD SPIRITS

●*Page 102:* **Australian wines** distributed by Exquisite Tasters International, Ltd., 233 E. 69 St., Suite 1B, New York 10021-5414. **Maps**—The Map Center, Inc., 204 Broad St., Providence, RI 02903. ■

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

What can you tell me about my old maple and mahogany table? The back is flat, but the front is shaped. It is 29 inches high, 42 inches wide and 24 inches deep. —M.M., Marietta, Ga.



Your table is an American console table made in a style popular about 1840. The heavy carved mahogany legs are typical of Empire designs. The tiger maple used for the top of the table suggests that it was made in New England or Ohio; maple was in abundant supply in these areas. Tables in this shape were often used in pairs, attractively placed against the wall in a dining room or hall. When needed, they were used as serving tables. If a crowd was expected for dinner, the pair was separated and one was placed at each end of a rectangular dining table. The figured maple adds to the value of your table. It is worth about $700.

This bronze stand features a dog carrying an umbrella, a boot, a hatbox and a suitcase. Inside the hatbox is a glass container, which must have been filled with ink. When were decorative inkwells like this used? —Mrs. C.C., South Bend, Ind.



You have an inkstand. Before the days of the fountain pen, with its own supply of ink, the inkwell could be found on every well-appointed desk. Inkwells and inkstands were important desk accessories and were very elaborate. The well that held the ink was usually made of glass or china. Inkstands sometimes also held pens, stamps, some form of sander to blot the ink, wafers of wax to seal letters, and even small candles. The boy's clothing, the valise and other decorative elements on your bronze inkstand are clues to its age. It was probably made about 1900. The boot held the pen, and the suitcase was probably filled with stamps or wafers. A bronze inkstand with entertaining figures like yours sells for $350.

My grandmother owned this 12-inch-high silver pitcher and this tray. The pieces are marked "Martelé, Spaulding, .9584," with an eagle over an anchor and some other small symbols and letters. When were they made? —Mrs. R.T., Flint, Mich.



Your silver was made by Gorham Silver of Providence, R.I., between 1897 and 1912. *Martelé* (the French word for hand-hammered) was taken as the name of a special line of silverware handmade in the Art Nouveau style. The number ".9584" in the mark refers to the silver content. Sterling silver is 925 parts silver of every 1,000 parts metal, but Martelé was made of a softer, purer metal that was 950 parts silver of 1,000 parts metal. Swirling vines, leaves, grapes, fish and human forms covered the large pieces. Martelé silver is considered one of the best of the Art Nouveau designs made in America. There were fewer than 5,000 pieces made. A tray like yours would sell for about $3,500; the pitcher would bring $5,000 to $7,000.

This doll bed was a gift about 20 years ago. It came with a straw mattress and a quilted cover. I know it is old, but I have no other information about it. Can you tell me whether it is valuable enough to be insured? —S.B., Meade, Kans.



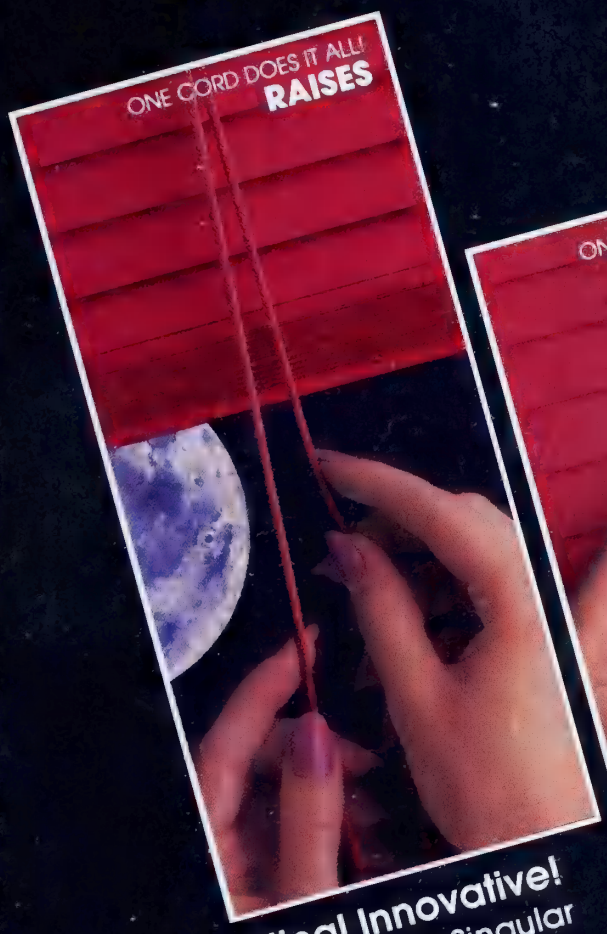
Many doll beds are accurate period copies of popular beds. Your old bed was made in a low-post early-Victorian style popular about 1850. The ruffled cover seems to be from a later period. Almost all antique doll beds have both headboards and footboards. The side rails of both doll beds and full-size beds were shaped until about 1850, when the flat side rail became popular. The 18th-century bed generally had a very plain frame and was covered with an elaborate draped fabric. Federal-style beds called for shaped side rails and simple covers without ruffles. By Victorian times the well-dressed bed often had ruffles that covered the sides. All antique doll furniture is in high demand today. A doll bed that is more than 100 years old is worth at least $150.■

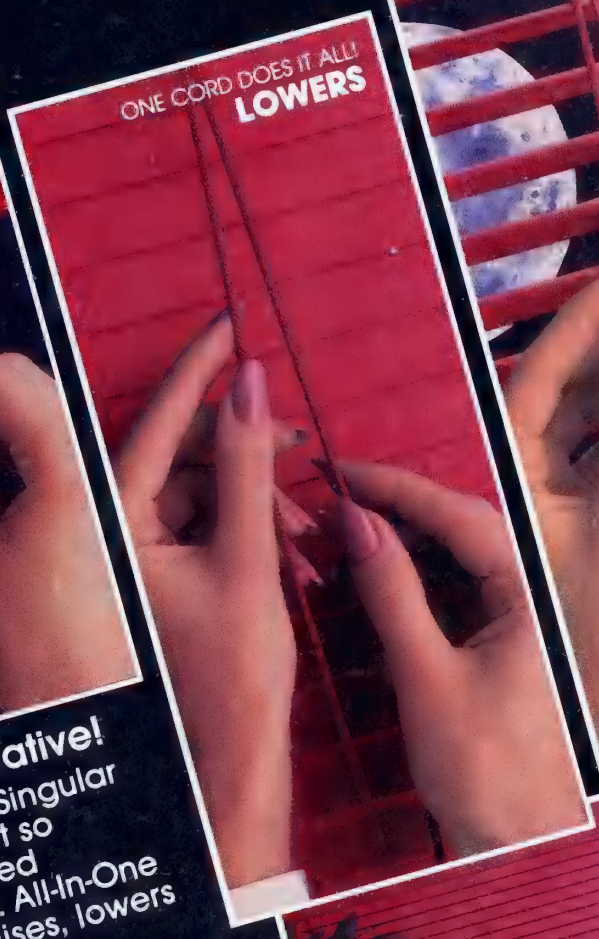
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WHERE TO FIND IT

ON THE TRAIL OF NEW FAVORITES— OLD BOTANICALS, ARCHITECTURAL PRINTS AND MORE—TO FRAME AND COLLECT

By SYLVIA SUNDERLIN

If you're looking for one-of-a-kind artwork, but can't afford original watercolors and drawings, you might consider antique hand-colored prints. For a small investment, you can collect artwork that is the best of its kind. (Although it's possible to spend several thousand dollars for some of the rarer prints, many botanicals can be found for less than $100.) And collect Americans have. Botanicals and architectural prints are particularly in demand. To add to a growing collection or to conserve the prints you already own, consult a knowledgeable antiquarian.



A c. 1810 stipple engraving of a lily from a book of botanicals by Pierre Joseph Redouté.

Phyllis Y. Brown, 736 DeMun, St. Louis, MO 63105; (314) 725-1023—Phyllis Brown carries mostly American antique prints, including maps and historic views of cities dating from the early 1800s, colorful botanical and natural history prints, some American Indian prints and a few Civil War engravings. Her shop is open Tuesday through Saturday, from 11 A.M. to 5 P.M., and also by appointment.

Florilegium, Box 157B, Snedens Landing, Palisades, NY 10964; (914) 359-2926—Oriel Eaton Kriz has a fine selection of botanical, natural history and animal prints, which she sells at antiques shows, by appointment or by mail order. A catalog is $3. She also welcomes telephone and mail inquiries about specific works.

Douglas Kenyon, Inc., 1357 N. Wells St., Chicago, IL 60610; (312) 642-5300—Mr. Kenyon, a former conservator of prints and drawings at The Art Institute of Chicago, offers perhaps the most comprehensive collection of Audubon prints in the country—from Havell aquatint engravings to Bien and Bowen lithographs. A brochure that includes prices is available on request. The shop, which is open Tuesday through Saturday from 9 A.M. to 5 P.M., also accepts printed works for restoration and conservation and provides museum-quality framing for your prints.

Ernest S. Kramer Fine Arts & Prints, PO Box 37, Wellesley Hills, MA 02181; (617) 237-3635—Mr. Kramer, who exhibits mainly at print fairs and at large antiques shows, has an extensive collection of prints, mostly by American artists of the late-19th century to about 1950. A list of current graphics with prices is $5 postpaid (to be credited to an initial purchase). Photocopies will be sent on request. Inquiries are welcome.

Lombard Antiquarian Maps & Prints, PO Box 281H, Cape Elizabeth, ME 04107; (207) 799-1889—Reg and Sally Lombard's specialties are maps and charts of North America, with an emphasis on New England, from the 16th to the 19th century. They also have a broad selection of botanical and architectural prints. You may view them by appointment or at antiques shows. A catalog is $3. Call or write for more information.

The Old Print Gallery, 1220 31 St. N.W., Washington, DC 20007; (202) 965-1818—Washington's oldest graphics shop has a wide selection of 18th- and 19th-century American prints and maps, including Currier & Ives prints, botanicals and many prints depicting historical views of the city. A 24-page catalog is $3. To keep your prints in excellent condition, take advantage of the firm's museum-quality paper conservation and framing services.

The Old Print Shop, 150 Lexington Ave., New York 10016; (212) 683-3950—This landmark three-generation family graphics shop, which has been located here for about 60 years, continues to stock the finest in American 18th- to early-20th-century prints and maps, including rare historicals, botanicals, Audubon birds and Currier & Ives prints. A catalog is $3.

Shreve, Crump & Low, 330 Boylston St., Boston, MA 02110; (800) 225-7088—This firm of jewelers and antiquarians, which was established in 1800, has a fine selection of botanical prints by Redouté, Besler, Merian and Weinmann. Write to Shreve, Crump & Low's antiques gallery for more specific information.■

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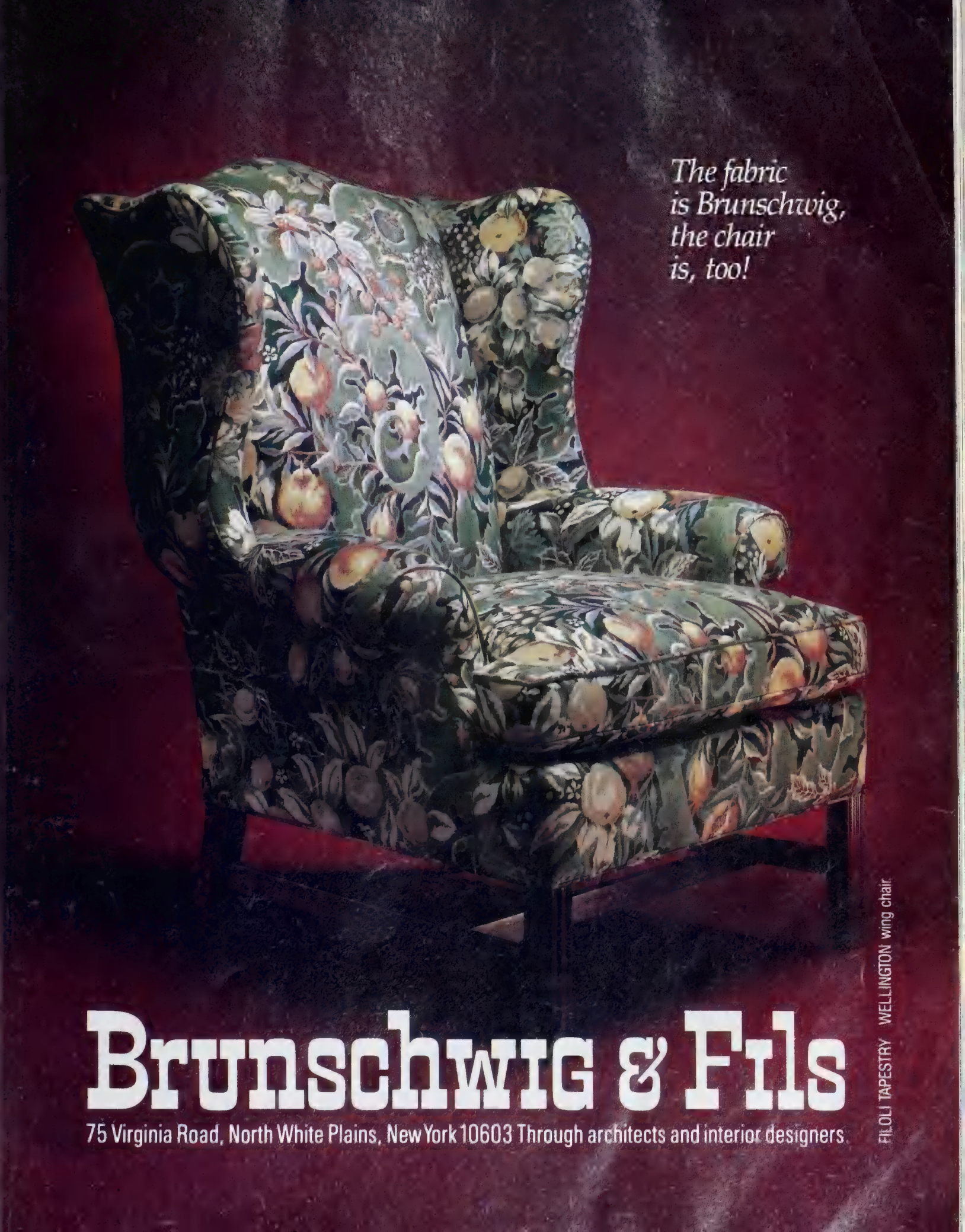




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COVER PHOTOGRAPH:
Further proof that stripes fit in everywhere! For more, see pages 88 to 93; for how to make the screen and top a table with tile, see page 111. Sofa, Lee Industries; slipcover, Bloomcraft Inc.; armchair, R. Brooke, Ltd. Photograph, Jeff McNamara.


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HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. Harvey L. Lipton, V-Pres. & Secretary. Edwin A. Lewis, V-Pres. & Treasurer. Hearst Magazines Div. Gilbert C. Maurer, Pres. D. Claeys Bahrenburg, Executive V-Pres. R. Robert Brink, Executive V-Pres. George J. Green, Executive V-Pres. Mark F. Miller, Executive V-Pres., Gen. Manager. Raymond J. Petersen, Executive V-Pres. Thomas J. Hughes, V-Pres. & Resident Controller. © 1988 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, NY, and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.



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THINKING ALOUD

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I think many of today's news makers tend to go to extremes in describing the current mood of the country. Since the Black Monday market crash six months ago, we've been told that "Yuppies Have Had It" . . . "Greed is Out of Style" . . . "The Boom of the '80s is Over."

Perhaps there's some truth in each of these and similar headlines, but as I see it, the real story has more to do with a change in values. People have become more careful. Money is being invested conservatively. Overconfidence and trendy "of the moment" living has abated, along with the lust for showy interiors. In this period of economic uncertainty, the home and the real value it offers, both financial and emotional, have once more taken center stage.

My feeling is that this emphasis on the home didn't just happen overnight. It's been coming on strong for a number of years. The sudden tumult on Wall Street, like a cup of strong coffee, sobered us up and made us take note of what was happening, not just on the surface but in our hearts. There's nothing like a financial crisis to throw our values into perspective!

Certainly many of our readers have always made home and family the center of their lives. It's just that now it feels right to articulate these values. Suddenly we feel good about saving money, about remodeling instead of moving someplace ostensibly bigger and better. It's our way of expressing the fact that, in these fast-paced times, home is an increasingly vital base for our personal well-being. It's an emotional oasis, a place where we can shape a world according to us. And no matter whether Wall Street is in a bull or a bear mood, it's the best investment we can make.

There's evidence everywhere of this larger emphasis on a quieter life-style. It's called "cocooning," a term coined by marketing consultant Faith Popcorn. (By the way, the word cocooning will soon be making its way into dictionaries.) It's a movement that involves making home and family the focal point of our lives. Ms. Popcorn, who has a remarkable talent for predicting mood shifts and trends, defines cocooning as a reaction to a harsh, unpredictable world and a return to the safety of the family environment.

What else does she see in her crystal ball? The return to tradition, a trend we've been seeing in decorating, in the fascination with English and American country style. In our personal lives it's a harking back to the values of the '40s, '50s and '60s, the postwar, pre-sexual-revolution era. Marriage is up; divorce is down; and fine furniture is selling strong.

Wall Street's Black Monday was actually a test of strength for this trend toward home and tradition. Shortly thereafter the home furnishings industry was abuzz with talk that people would suddenly curtail major purchases for the home. But I wasn't surprised to hear what decorators had been telling me confirmed in a *New York Times* article which reported that the decorating establishment was flourishing in the wake of the stock market slide. The article surveyed leading decorators and found that hardly any clients had canceled jobs, and only one or two had trimmed a budget. When I went to the January National Association of Home Builders trade show in Dallas, I found that optimism prevailed. Manufacturers of high-quality lines—good bath fixtures, classic kitchen cabinets—were very confident about their economic futures. Quality always sells, especially in uncertain times, when we put our money where our values are. That trend was also visible at the recent International Housewares Exposition in Chicago. There manufacturers were finding a demand for all the products that allow us to cocoon in comfort.

But the bloom is off the rose in one area: trendy, here-today-gone-tomorrow furniture and accessories. As one designer said to me recently, "A lot of people grew up fast after October 19." Being hip is a luxury. It's no coincidence that the most outlandish developments in contemporary design—'50s kidney-shaped furniture, '60s plastic, '80s Memphis—have all taken place in boom markets. Now it's time to reemphasize the enduring quality of classic design. It's time to make the home the best it can be—to look better and live better, at the same address.

And that's what this issue of House Beautiful is all about—helping you to make the most of the home you have. We want you to be able to settle down with your family and reap the emotional dividends of the money, time and energy you've put into your home. Because no matter what the financial climate is on Wall Street, your "Main Street" home is where your investment yields the highest pleasure, over the years and for generations to come.■

JoAnn Barwick

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BAD TASTE OF THE RICH

"EVERY NIGHT, I PRAY THAT PEOPLE WITH MONEY GET TASTE, AND THAT PEOPLE WITH TASTE GET MONEY"

By JOHN F. SALADINO

Bad taste is growing at a rate so frightening that if you were to start running now, the deluge would catch up to you in about 30 seconds. The proliferation of materials in imitation of the "real thing" more or less started some of it. I frequently tell people that in terms of good taste, World War I put a crack in the hull, and World War II sank the boat.

The rich—and I'm talking about the really rich who have more possessions than the rest of us—have probably indulged in bad taste to the greatest extent. For example, houses that exceed 14,000 square feet are surely vulgar. Recently I was told that someone in Beverly Hills is building a 75,000-square-foot house! You would need a train to get around. To give you some idea of the absurdity of building such a megamaniacal structure, the average floor of a skyscraper is about 20,000 square feet. Even on a reduced scale, the entrance halls in these new palaces are about as inviting as the inside of a meat locker. Flipping through current magazines, you see miles of white marble and Plexiglas, polished chrome rails and collections of stalagmites or broken semiprecious stones that are underlit for theatrics.

The press has devoted much attention to people with high profiles who for the last several years have made enormous fortunes in entertainment and on Wall Street. And we have seen the absurdities that these fortunes allow! Paintings are purchased without regard for the size of an apartment, with frames that scrape the ceiling and drag on the floor. Beds for adults are layered with doll collections and stuffed animals—a sad commentary on the family with too much money and too much time to spend buying unnecessary objects.



A man of strong opinions, John F. Saladino is particularly outspoken this month.

Even public space can abuse principles of good taste—and have a negative influence on home design. For example, every lobby we go into now has great walls of running water banked by costly fake plants that do nothing but collect dust. The people who walk through public spaces take these ideas home. They miniaturize them in their own houses so that the great waterways of the public lobbies find their way into floor-to-ceiling dining room aquariums, especially on the West Coast.

When the rich have modern taste, their homes are often too slick, too glossy, too shiny. And the old rich tend to overfurnish. There are so many little pull-up chairs and children's chairs and bibelots, photographs, china cups and saucers on the tabletops that the furniture is, in fact, rendered useless. Often we see bad taste manifest itself in rooms that are not set up for living, but for photography. And these rooms have an invisible banner strung across them that says, "Look at me but don't touch." Those people must spend most of their lives circling for a comfortable seat in their own house.

And in some living rooms, sofas are cushioned to the extent that you can no longer sit on them because there are so many toss pillows. What's more, the cushions often cost a staggering amount—a thousand dollars a cushion for some handpainted or cutesy little petit point quotations either putting down one's mother-in-law or copying some clever saying heard at a recent dog show.

The kind of dining rooms you find in such overaccessorized houses have miles of floor-to-ceiling mirrors and an over-scaled chandelier so large that it practically drags on the cream-colored marble table. All of this has nothing to do with good taste. It has to do with people overstating their worth to the world. And it is the world that has found the heavy-handed statement to be, in fact, the norm.

An example would be coffee tables that cost $8,000 because they're made of 400 pounds of Plexiglas. They are really unnecessary. And they scratch and weigh too much. And you can't move them; they become monuments in the room. Then there are flower arrangements that cost $500 and are so exaggerated in scale that, when they're placed on that coffee table, you cannot have a conversation through the jungle of flowers.

We've all been in powder rooms that sum up in one tiny space every possible monied cliché: faucets that are gold-plated; coordinated bath accessories, with everything in the room from the drinking cup through the hand soap, the potpourri and the toilet tissue in pale blue. And the inappropriate use of mirrors in the bathroom is

(Continued on page 16)

Editor's note: House Beautiful published articles in the early 1900s, titled "Poor Taste of the Rich," addressing similar vulgarities.

PETER MARGONELLI

BEAUMONT SHOWN ACTUAL SIZE.

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DECORATING & DESIGN

Continued from page 15

in extraordinarily bad taste. Why would anyone want a floor-to-ceiling mirror in the toilet area?

Another prime example is the bedroom. We knew that Jayne Mansfield had no taste, so we forgave her the heart-shaped bed. But what about the president of the insurance company who has a bed that looks like it was hand-hewn from tree stumps by a lumberjack? Or people wearing $300 house slippers walking across $250-a-yard carpeting?

We have to make our strainer finer and sift through the plethora of possessions—the things that constantly come at us, the game-show rewards that coat our lives like rancid mayonnaise. We all know that a woman doesn't wear the jewelry she owns all at once, so why should the house be overburdened with so many possessions?

What will happen in 50 years when we look around at these things? What would we really have to say about the objects that furnished our world in the 1970s and '80s and '90s? Will they be as bad as the Victorian Turkish corners, the layering and layering of objects? Victorian rooms were brooding and dark with dark-stained backdrops. Ours are glossy, plastic-y.

The designer is at fault in this because he can be the perpetrator. He leads the client to the tiny $1,600 telephone table and the $1,000 Plexiglas ice bucket. And he puts it all together so the whole world becomes some sort of glossy carnival.

The role of the designer and architect, as I see it, is to bring a discipline, to bring a kind of selectivity, a vision, so that the client won't fill the house with everything he owns. If the designer doesn't do that, the client has been cheated. What you leave out is as important as what you put in, and the houses that I've described are vessels that have been shoe-horned with possessions. It's like someone who overeats—instant oral gratification gone mad.

I think good taste comes from within. It comes from dressing and acting in an appropriate manner. I'm not saying that a rock star has to look like the chairman of the board, but I don't expect the chairman of the board's house to look as if it were designed by a rock star.

There's a designer on the West Coast, Hutton Wilkinson, who once said something at a lecture that I will remember forever. "Every night," he said, "I pray that people with money get taste, and that people with taste get money." My sentiments exactly!■


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PLANTERS

Foundation of a romantic garden: containers based on classic designs



Modeled after George III lead window boxes, this fiberglass reproduction *(above)* is far lighter and less expensive, $170, Eximious. Cast-iron urn on a separate base *(right)*, $600, Urban Archaeology. *Below, left to right:* Basket made of bonded marble, $68.50, Hen-Feathers & Co. Wooden cube, $225, Limited Editions. Shell box of bonded marble, $118, Hen-Feathers & Co. Heavy cast-aluminum planter, $1,400, Florentine Craftsmen, Inc. Mounted cast-aluminum flower manger, $48, Gardener's Eden. *Opposite, bottom tier, from left:* Cement jardiniere with criss-cross decoration, $50, House Parts. Footed planter, $72, International Terra Cotta, Inc. Cachepot with figural decoration, $248, Country Floors Inc. Terra-cotta bowl, $46, Vietri, Inc.



Cement planter, $50, House Parts. *Upper tier, from left:* White urn for indoor use, $213, Attila's Bayshore Art Studio. Large tulip pot, $200; urn decorated with grapes, $314; both, Country Floors Inc. Basket with rose garlands, $30, House Parts. Oval planter, handmade in England, $35; reservoir planter, $37; small pot, $10.50; all, Smith & Hawken. Basket weave planter, $50, The Garden Contained. Rectangular planter made of colored cement, $40; eight-sided swag planter, $140; both, House Parts. *Rear:* Bowl, $230, on unfluted column, $205; both, Country Floors Inc. Large planter, $90, Vietri, Inc.; on fluted column, $437, Country Floors Inc. Planter with scalloping around mouth, $90, Vietri, Inc. Trained ornamental shrubs, Totally Topiary.■

FOR RETAIL SOURCES AND STORES NEAR YOU,
SEE HB READER ADVANTAGE PAGES
FOR MORE DETAILS, SEE PRODUCT INFORMATION

Editor DARA CAPONIGRO
Photographer JEFF McNAMARA



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DECORATORS' SOURCE BOOK: MIDWEST

Here are profiles of stores in key areas throughout the center of the country: retailers that sell everything you need to enrich your home. These are the sources that *we* turn to for touches that make rooms special.

Where would you shop to find the finest Swedish painted armoire? The best Teco pottery? What retailer would you go to for a gilded Louis Philippe mirror? Beautifully crafted reproduction redware? A 19th-century wooden game board?

Professional decorators would have at their fingertips the answers to these and like questions, for their notebooks abound in secrets—inside information they guard jealously. In this special eight-page section House Beautiful's decorating editors share many of these top trade secrets with you!

Last October's source book detailed the offerings of specialty shops along the Eastern Seaboard. This, our second Decorators' Source Book, features the bounty of nearly 200 shops and galleries throughout the center of the country, in and near Cincinnati, Cleveland, Columbus, Dayton, Indianapolis, Detroit, Chicago, Milwaukee, St. Louis, Kansas City, Oklahoma City, Tulsa, Minneapolis and St. Paul. Next October, look for our third source book, which will cover shops throughout the West.

We feel certain you know the major retailers in your area—the furniture departments and shops that stock the major pieces you need to furnish your living and dining rooms, bedrooms and kitchens. Our focus is on character builders, those items that give a room depth, dimension and your personal stamp. To find your way into shops that carry these items, you'll need no card or credentials; once you locate a source, simply open the door!

CINCINNATI

ANTIQUES

Boone's Antiques of KY, Inc.
4996 Old Versailles Rd.
Lexington, KY 40510
(606) 254-5335
Oriental, English and French antique furniture and porcelain accessories. All types of glass, rugs, paintings, brass and copper.

Creekwood Antiques, Inc.
9257 Montgomery Rd.
Cincinnati, OH 45242
(513) 791-8459
An immense stock of fine 18th- and 19th-century American furniture and related accessories, including lighting, paintings and rugs.

En Provençe, Inc.
2722 Erie Ave.
Hyde Park Square
Cincinnati, OH 45208
(513) 871-9009
French country antiques from the 18th and 19th centuries. Also antique linens, quilts, accessories and country French cotton fabrics.

Federation Antiques
2012 Madison Rd.
Cincinnati, OH 45208
(513) 321-2671
Formal and country 17th-, 18th- and early-19th-century American antiques, art and quilts.

Nancy Ross Interiors/Nancy's Fancies
3439 Michigan Ave.
Hyde Park Square
Cincinnati, OH 45208
(513) 871-1360
Antique furniture along with assorted silver pieces, silver picture frames, Aubusson pillows and antique needlepoint pillows. Design services available.

Riffemoor
Lexington Rd.
Highway 34 North
Danville, KY 40422
(606) 236-6582
Eighteenth- and 19th-century furniture and accessories, especially dining room tables and breakfronts. Design services available.

Wakefield Scearce Galleries, Inc.
525 Washington St.
Shelbyville, KY 40065
(502) 633-4382
Georgian English furnishings, silver, oil paintings, accessories and gift items.

Wooden Nickel Antiques
1400 to 1414 Central Pkwy.
Cincinnati, OH 45210
(513) 241-2985
An ever-changing selection of architectural antiques, including fireplace mantelpieces, light fixtures and assorted hardware.

OTHER

Miller Gallery
2715 Erie Ave.
Hyde Park Square
Cincinnati, OH 45208
(513) 871-4420
Original works of art, including contemporary and traditional paintings, signed prints, sculpture, art glass, fiber art and ceramics.

Palette Studios
2501 Woodburn Ave.
Cincinnati, OH 45206
(513) 961-1316

Decorators' Source Book: Midwest

This lighting store has a huge selection of lampshades, unique vases and accessories.

Sarah Squeri Gallery, Inc.
330 W. Fourth St.
Cincinnati, OH 45202
(513) 621-1650
An extensive inventory of contemporary studio art glass, textiles, ceramic sculpture, art furniture, neon, paintings and other works on paper. Art consulting and framing available.

CLEVELAND

ANTIQUES

Antiques in the Bank
3500 Loraine Ave.
Cleveland, OH 44113
(216) 281-7440
Five floors of architectural artifacts—stained glass, interior and exterior doors, mantels, light fixtures, railings and more—and antique furniture and decorative accessories.

Bijou Antiques Arcade
7806 Loraine Ave.
Cleveland, OH 44102
(216) 961-4432
Visit the following stores: **Ginny's Gems, About Face, The Second Story, Seven Ages Antiques** and **This n' That,** for American furniture, decorative accessories and prints; **Menagerie de Poo-Poo,** for Art Deco to 1950s pieces; **Bernice H. Kent,** for Art Deco and Art Nouveau works; and **Riverside Design Studio,** for custom upholstery, fabrics and vintage upholstery frames.

Chet Edwards General Home Furnishings and Gift Shop
182 S. Chillicothe Rd.
Aurora, OH 44202
(216) 562-1630
You'll find antique furniture (many hand-painted pieces), lamps, pictures and new and one-of-a-kind accessories. Decorating services available.

Craftsman Antiques & Refinishing
4136 Loraine Ave.
Cleveland, OH 44113
(216) 651-3044
Early-19th-century to 1940s American furniture and decorative accessories. This firm also offers refinishing and installation services.

Joan Darnall
1107 Greenvale Ave.
Akron, OH 44313
(216) 836-5311
Early American country furniture with the original paint and decorative accessories from the same period. Open by appointment only.

Ellen Stirn Galleries, Inc.
10405 Carnegie Ave.
Cleveland, OH 44106
(216) 231-6600
Here you'll find European decorative arts pieces in glass, silver, brass and other media, from the 18th through this century.

Marjorie Staufer
2244 Remsen Rd.
Medina, OH 44256
(216) 239-1443
Another great place to find Early American furniture with the original finish, plus accessories.

Sender's Galerie Nouvelle
3482 Lee Rd.
Shaker Heights, OH 44120
(216) 752-2435
High-quality American and European paintings, furniture, porcelain and crystal. The gallery also offers conservation services.

Shaker Square Antiques
12733 Larchmere
Shaker Heights, OH 44120
(216) 921-0518
A prestigious selection of museum-quality 18th-century American and English furniture and fine decorative arts.

Upstairs Downstairs Shop
501 Front St.
Berea, OH 44017
(216) 234-6971
Here you'll find a variety of antique and early-20th-century furniture, lamps and glassware.

Victorian Belle Antiques
Bell and Route 306
Chagrin Falls, OH 44022
(216) 884-0228
Victorian and antique French and American oak pieces and custom-made hooked rugs. This shop restores and reupholsters furniture.

Village Exchange in the Little Red House
79 West St.
Chagrin Falls, OH 44022
(216) 247-4674
A constantly-changing assortment of consignment antiques—European and American furniture and decorative accessories.

Wacky Wicker Workers
7976 Mayfield Rd.
Chesterland, OH 44026
(216) 255-1172
A large collection of antique wicker furnishings and accessories—plant stands, settees, baby buggies and more. Open by appointment only.

Whitman & Crafford
3879 Granger Rd.
Akron, OH 44313
(216) 666-8539
Early American furniture with the original paint, plus accessories like pantry boxes and bread boards. Open by appointment only.

Wolf's Gallery
13015 Larchmere Blvd.
Shaker Heights, OH 44120
(216) 231-3888
European and American furniture and decorative pieces from the 18th century through the early 20th. This gallery holds fine arts sales featuring works by major artists.

OTHER

Colagrossi Gallery
1331 Linda St.
Rocky River, OH 44116
(216) 331-9009
Contemporary crafts—pottery, paintings, weavings and glass works—handmade by more than 100 local and national artists.

Fiori Gallery
2027 Murray Hill Rd.
Cleveland, OH 44106
(216) 721-5319
This gallery features both crafts and fine arts pieces by local and regional artists.

The Murray Hill Market
2181 Murray Hill Rd.
Cleveland, OH 44106
(216) 791-9679
Here you'll find a variety of contemporary crafts pieces by American artists.

Omni Gallery Inc.
The Arcade
401 Euclid Ave.
Cleveland, OH 44114
(216) 781-3444
Contemporary ceramics, pottery, glass, fiber and paper crafts pieces by more than 200 American artists.

Sassy Cat
88 N. Main St.
Chagrin Falls, OH 44022
(216) 247-5033
Handmade quilts, pottery and furniture from artists throughout the United States.

Sylvia Ullman American Crafts
13010 Woodland Ave.
Cleveland, OH 44120
(216) 231-2008
At this crafts shop you'll find outstanding ceramics, wood, glass and fiber works by artists from all over the country.

COLUMBUS

ANTIQUES

Brass Lock Inc.
9020 Columbus Pike
Westerville, OH 43081
(614) 548-7045
Antique English furniture from the 18th and 19th centuries, along with American and English pottery and porcelain, wallcoverings, fabrics and contemporary furniture.

Centners Interior Designers
939 Goodale Blvd.
Columbus, OH 43212
(614) 228-0100
Contemporary and antique (18th- and 19th-century) furniture and accessories are featured here. Also Oriental rugs, prints and paintings.

David Franklin Ltd.
875 E. Broad St.
Columbus, OH 43205
(614) 224-2211
Eighteenth-century English furniture and decorative accessories, with an emphasis on early walnut pieces. Also Chinese Export porcelain.

Don & Janie Noyes
PO Box 31
Glenford, OH 43739
(614) 659-2207
American antique furniture and accessories, folk art, Ohio quilts and treen ware are the specialties here. By appointment only.

Far-A-Way Farm
1677 West Lane Ave.
Columbus, OH 43221
(614) 486-0620
Antique American furniture and accessories.

The Finer Points
1157 Kenny Square Mall
Columbus, OH 43220
(614) 459-2340
The European furniture and accessories here include new as well as antique pieces. Design services available.

Greater Columbus Antique Mall
1045 S. High St.
Columbus, OH 43206
(614) 443-7858
On five floors 70 dealers carry merchandise from the mid-19th century to the 1950s.

La Belle Maison
656 High St.
Worthington, OH 43085
(614) 431-1606
Imported country French antiques from the 18th century to the 1930s. Also Oriental furniture, fabric and accessories.

Midwest Quilt Exchange
495 S. Third St.
Columbus, OH 43215
(614) 221-8400
Located in a restored area, this shop specializes in antique and modern quilts.

The Morgan House
5300 Glick Rd.
Dublin, OH 43017
(614) 889-0037
American primitive country furniture and decorative accessories are the specialty here.

Ohio Antiques Center
5095 Westerville Rd.
Columbus, OH 43229
(614) 882-7546
Forty dealers featuring pre-1840 American furniture, accessories, prints and paintings.

Richard Sherman
240 N. Fifth St.
Columbus, OH 43215
(614) 461-1700
English and American antique furniture and accessories, plus contemporary case goods.

Eileen Russell
439 Ridgedale Dr. North
Worthington, OH 43085
(614) 885-7968
Antique American textiles such as linens, quilts and coverlets dating from 1850 to 1930 are the specialty here. By appointment only.

OTHER

Helen Winnemore
150 E. Kossuth
Columbus, OH 43206
(614) 444-5850
Located in historic German Village, this shop carries contemporary crafts, with a special emphasis on ceramics.

Ohio Designer Craftsmen Gallery
2164 Riverside Dr.
Columbus, OH 43221
(614) 486-7119
Contemporary crafts by Ohio artists.

Signatures
693 High St.
Worthington, OH 43085
(614) 431-1830
Original contemporary crafts and accessories.

DAYTON

ANTIQUES

Annie's
49 S. Main St.
Centerville, OH 45458
(513) 433-2822
The emphasis is on Victorian antiques: wicker, brass beds, wardrobes and trunks. Also old and new bedroom linens.

The Purple Pig
49A S. Main St.
Centerville, OH 45458
(513) 436-3158
This store has 19th- and 20th-century country antiques from America and Europe, along with antique and new accessories.

Springhouse Antiques
49 S. Main St.
Centerville, OH 45458
(513) 433-2822
American country antiques from the 18th and 19th centuries. Also antique and reproduction accessories such as quilts, coverlets, hooked rugs, pewter, redware and lighting fixtures.

OTHER

Bonadies Glasstudio
220 Xenia Ave.
Yellow Springs, OH 45387
(513) 767-7021
This custom stained-glass studio sells its work and blown and stained glass by other artists.

Contemporary Gallery
988 W. Centerville Rd.
Dayton, OH 45459
(513) 435-4000
Contemporary imported furniture in wood and lacquered finishes. Also some American and antique furniture. Accessories include contemporary design pieces and original crafts.

The Fabric Company
3 N. Main St.
Centerville, OH 45459
(513) 435-0558
This shop features discount prices on designer and retail fabrics, down-filled pillows and trimmings. There's also a fabrication workroom.

Furniture by Otmar
301 W. Franklin
Dayton, OH 45459
(513) 435-2039
This company designs and handcrafts contemporary and Scandinavian-style wood furniture.

The John Belville House
2025 Miamisburg-Centerville Rd.
Centerville, OH 45459
(513) 435-2412
This shop is made up of seven rooms in a 150-year-old house. Wallpaper, fabric and upholstery lines are offered along with lamps and accessories, mostly traditional American.

The Workshops of David T. Smith
3600 Shawhan Rd.
Morrow, OH 45152
(513) 932-2472
This shop reproduces 18th-century American country furniture, especially Windsor chairs. The shop will custom-make furniture, and even reproduce pieces from a photo.

INDIANAPOLIS

ANTIQUES

Acorn Farm Antiques
15466 Oak Rd.
Carmel, IN 46032
(317) 846-2383
Top-quality 18th- and 19th-century American furniture (both formal and country), paintings, silver, fine china.

Alcorn's Antiques
214 W. Main St.
Centerville, IN 47330
(317) 855-3161
A source for early-19th-century American country furniture, plus antique quilts and coverlets from the Indiana region.

Brown's Antiques
315 N. Fifth St.
Zionsville, IN 46077
(317) 873-2284
Known for fine early-18th- and 19th-century American and English antique furniture. Some primitive pieces, many in walnut and cherry, from Indiana.

Collections/antiques etc.
111 E. 49 St.
Indianapolis, IN 46205
(317) 283-5251
Look for unusual English pine cabinets, dinnerware, early-19th-century furniture from England, Ireland and Scotland, plus fine botanical prints, colored lithographs and Oriental rugs.

Conner Prairie Museum Shop
13400 N. Allisonville Rd.
Noblesville, IN 46060
(317) 776-6000
Early Indiana lives here with 19th-century hand-thrown pottery and hand-forged iron reproductions of items in the museum.

Country Shops of Grabill
PO Box 429
Grabill, IN 46741
(219) 627-6315
There are more than 40 antiques dealers here. They offer a wide choice of primitive and country American furniture and accessories from the 18th, 19th and early-20th centuries.

The 825 Shop
825 N. Pennsylvania St.
Indianapolis, IN 46204
(317) 632-3138
Traditional and contemporary antique American furniture and accessories plus art objects, including sculpture and carvings.

Decorators' Source Book: Midwest

Ewing's Antiques
7718 N. Michigan Rd. N.W.
Indianapolis, IN 46268
(317) 299-6074
Known for traditional fine-quality 18th- and 19th-century American antiques. There is also folk art, including textiles and quilts.

Ginni & Bud Zink Antiques
301 Chipaway Dr.
Alexandria, IN 46001
(317) 724-4629
Early-19th-century formal and country American furniture from the Northeast. Also decorative accessories: samplers, treen, paintings and folk art. By appointment only.

Howard Kaplan's French Country Store
8702 Keystone Crossing Dr.
Fashion Mall
Indianapolis, IN 46240
(317) 848-8848
French country furniture and accessories (from the 18th and 19th centuries), including antique tables, French lace and pottery.

Main Street Mercantile & Company
329 W. Main St.
Madison, IN 47250
(812) 265-5933
Source for early-19th- and 20th-century American antique furniture and accessories: kitchen cabinets, rolltop desks, walnut armoires and dressers, candles and more.

Panyard House Antiques
6507 N. Ferguson
Indianapolis, IN 46220
(317) 251-4217
Look for early-19th-century English country pine furniture and American pieces, including primitive accessories from New England. Also oil paintings and antique quilts by local artists.

R. Beauchamp Antiques, Inc.
16405 Westfield Blvd.
Westfield, IN 46074
(317) 896-3717
This is where restorationists look for high-quality formal antiques. There are country furnishings here as well, and a complete furniture-refinishing shop.

Shrewsbury House
301 W. First St.
Madison, IN 47250
(812) 265-4481
A treasure trove of late-18th-century and early-19th-century Sheffield and American silver, early English ceramics and some American and English furniture.

Solomon-Jones
180 E. Carmel Dr.
Carmel, IN 46032
(317) 844-5553
Fine 18th-century English and French furniture and accessories, especially elegant English pieces. Also paintings, porcelain and mirrors.

The Tin Pig
130 W. Main St.
Centerville, IN 47330
(317) 855-5313
Look for 19th-century American country walnut, cherry and poplar furniture and accessories: chimney cupboards, quilts and paintings.

Thomas H. Kramer, Inc.
805 Depot St., Commerce Park
Columbus, IN 47201
(812) 379-4097
Importers of 18th- and 19th-century formal and country European furniture and accessories. In addition, there is new country pine farmhouse furniture.

Tom's Antique Center
117 E. Main St.
Centerville, IN 47330
(317) 855-3296
This shop carries 18th- and 19th-century American Victorian and country furniture and accessories, as well as painted carousel horses.

Wheeler's Antiques
106 to 108 W. Main St.
Centerville, IN 47330
(317) 855-3400
A generous sampling of 19th-century American country and Victorian furniture in pine, walnut, cherry and oak. You'll also find quilts from the Indiana area.

Yoder's Shipshewana Hardware and Yoder Department Store
State Road 5 South
Shipshewana, IN 46565
(219) 768-4163 and 768-4887
This country hardware store is run by an Amish community on the Indiana-Michigan line. You'll find wood-burning cookstoves, cast-iron ware, crockery and glassware.

OTHER

The Alliance Museum Shop of the Indianapolis Museum of Art
1200 W. 38 St.
Indianapolis, IN 46208
(317) 923-1331
The emphasis is on fine-art crafts from the Midwest: pottery, glass, fabrics and more.

Artifacts Contemporary Art and Craft
6327 Guilford Ave.
Indianapolis, IN 46220
(317) 255-1178
This contemporary art gallery overflows with glass, pottery, fabric works and furniture.

The Country Heart
430 N. Madison Ave.
Greenwood, IN 46142
(317) 883-8684
Handmade reproduction country furniture by Indiana folk artists. Spatterware, rag rugs, fancy cutwork, Amish dolls and more.

Down by the Ducks
5611 N. Illinois St.
Indianapolis, IN 46208
(317) 257-5721
and 2 W. Washington St.
Indianapolis, IN 46204
(317) 637-3825
Here you'll find country with an Indiana twist. Many of the pieces are handmade by local artists: hand-painted porcelain dinnerware, braided rugs and custom-made fire screens.

Jane Tillery Interiors
49 N. State Rd. 135
Greenwood, IN 46142
(317) 881-6870
Ms. Tillery travels to Italy to find the pieces displayed throughout her high-end, design-oriented furniture store. She also has fine European antique reproductions from Holland.

Jonathan Westfield Co.
120 N. Union St.
Westfield, IN 46074
(317) 896-3566
Wonderful handcrafted pine and poplar reproductions of Shaker pieces. Some are painted; others are natural. Also Windsor chairs made by an Ohio craftsman.

Kasler At Home
3755 E. 82 St.
Indianapolis, IN 46240
(317) 845-8855
Look for hand-painted country and traditional accent furniture, hand-painted dinnerware and one-of-a-kind accessories.

DETROIT

ANTIQUES

Gary Flowers & Antiques
415 E. Frank St.
Birmingham, MI 48009
(313) 642-2612
The accessories here are mainly those used in the service of food: but mirrors, antiques and new lighting fixtures are also featured.

Jan Schmidt Antiques
The Manchester Mill
201 E. Main St.
Manchester, MI 48158
(313) 428-9330
The American country antiques here include furniture, folk art and toys.

Jeff Fontana Designs Inc.
4535 N. Woodward Ave.
Royal Oak, MI 48072
(313) 549-4926
Exotic antique accessories, from Art Deco to Victorian. Interior design services available.

Mildred Friedman
26611 Woodward Ave.
Huntington Woods, MI 48070
(313) 399-5358
Seventeenth- and 18th-century antiques and porcelains at good prices.

Rare Old Prints
520 S. Washington
Royal Oak, MI 48067
(313) 548-5588
A large selection of antique botanical prints, Audubon prints, 19th-century historicals and 18th-century architectural prints.

Village Green Antiques
8023 Church St.
Box 159
Richland, MI 49083
(616) 629-4268
Eighteenth- and early-19th-century period and country furniture and accessories, plus English and Chinese Export porcelain, period and folk paintings. Also some country French antiques.

OTHER

Arkitektura
800 N. Woodward Ave.
Birmingham, MI 48011
(313) 646-0097
This showroom makes Saarinen reproductions and carries copies of pieces by Mies van der Rohe, Eileen Gray, Alvar Aalto and Josef Hofmann along with current designs.

Detroit Gallery of Contemporary Crafts
301 Fisher Bldg.
Detroit, MI 48202
(313) 873-7888
This gallery features contemporary pottery, weavings and furniture.

Urban Architecture
15 E. Kirby
Detroit, MI 48202
(313) 873-2707
Contemporary furniture, including Memphis designs, by designers like Mario Bellini, Ettore Sottsass, Paolo Deganello and Philippe Starck.

CHICAGO

ANTIQUES

Branca Inc.
112 W. Illinois St.
Chicago, IL 60610
(312) 822-0751
This shop is known for its custom-painted finishes and for its 16th- to 19th-century prints and designer fabrics. You'll also find Biedermeier and Regency antiques and accessories. Design services available.

The Collected Works
905 Ridge Rd.
Wilmette, IL 60091
(312) 251-1120
Antique natural and custom-painted wicker is the specialty here.

David Franklin Ltd.
220 W. Kinzie
Chicago, IL 60610
(312) 644-2220
Formal and country English furniture, accessories and works of art, dating from the 17th to the early-19th century.

Fly-by-Nite Gallery
714 N. Wells St.
Chicago, IL 60610
(312) 664-8136
A museumlike shop that features Art Nouveau and Art Deco ceramics, paintings, furniture.

Gallery Vienna
750 N. Orleans
Chicago, IL 60610
(312) 951-0300
Contemporary paintings and photographs have just been added to the selection of 19th- and 20th-century Austrian furniture and art here.

George Rettig Antiques
715 N. Franklin St.
Chicago, IL 60610
(312) 642-9180
Antiques and decorative accessories from 18th- and 19th-century England and France

Harvey Antiques
1231 Chicago Ave.
Evanston, IL 60202
(312) 866-6766
An excellent selection of American country furnishings, folk art, primitive paintings, tramp art and American Indian works.

Hypoint Farm
Barrington, IL 60010
(312) 540-0615
A fine collection of antique American country painted furniture, folk art, Amish quilts and wooden accessories. By appointment only.

Parenteau Studios Antiques Galleries
230 W. Huron St.
Chicago, IL 60610
(312) 337-8015
Museum-caliber 18th- and 19th-century Continental furnishings and accessories, including large-scale textiles and mirrors, and cast-iron and terra-cotta statuary.

Richard Himmel Antiques Galleries
1729 Merchandise Mart
Chicago, IL 60654
(312) 527-5700
High-quality 18th- to 20th-century Continental furnishings, including many rare items.

Shirley McGill
717 E. State St.
Geneva, IL 60134
(312) 231-1660
An excellent source for late-18th- to early-20th-century Americana—furniture, stoneware, textiles, paintings and many other accessories.

Turtle Creek Antiques
850 W. Armitage
Chicago, IL 60614
(312) 327-2630
Here you'll find an assortment of antique quilts and linens, pine and oak country furniture and wicker, plus decorative accessories.

Victoria Peters
449 N. Wells St.
Chicago, IL 60610
(312) 644-5855
An eclectic collection of offbeat Continental and Oriental furniture, porcelains and accessories from the 18th and 19th centuries.

Lynn M. Zidek
Barrington, IL 60010
(312) 381-0895
Lynn Zidek concentrates on small American pieces like game boards, weathervanes, decoys and quilts. By appointment only.

OTHER

Adesso
600 Central Ave.
Highland Park, IL 60035
(312) 433-8525
Tableware and decorative accessories—dinnerware, textiles (including custom tablecloths), baskets, folk art, contemporary, country and avant-garde pieces—all handmade by artisans.

Boomerang
3352 N. Halsted St.
Chicago, IL 60657
(312) 348-7755
Atomic-era "antiques" from the 1950s and early 1960s, including designs by Herman Miller, Isamu Noguchi, George Nelson, Charles and Ray Eames and Eero Saarinen. Some studio pottery, art glass, paintings and sculpture.

Chiasso
13 E. Chestnut
Chicago, IL 60611
(312) 642-2808
Chiasso offers sleek products—many of them designer pieces featured in museums. You'll see contemporary telephones, desk-top and tabletop accessories, gadgetry and more.

City
361 W. Chestnut
Chicago, IL 60610
(312) 664-9581
A collection of high-tech European and City-designed furniture, lighting fixtures, rugs and tabletop and desk accessories.

Crate & Barrel
850 N. Michigan Ave.
Chicago, IL 60611
(312) 787-5900
and 101 N. Wabash Ave.
Chicago, IL 60602
(312) 372-0100
Well-priced contemporary accessories, tabletop items, cookware, rugs and more.

Elements
738 N. Wells
Chicago, IL 60610
(312) 642-6574
Look for the unusual here. This shop specializes in unique contemporary accessories and crafts pieces designed and made by artists.

Higgins Glass Studio
33 E. Quincy
Riverside, IL 60546
(312) 447-2787
Located in the Chicago area for 39 years, this studio is renowned for its decorative vases, windows, pictures and frames, mirrors and glass sculpture.

Manifesto
200 W. Superior St.
Chicago, IL 60610
(312) 664-0733
Classic modern furniture, accessories, lighting fixtures and textiles designed between 1890 and 1940 by the likes of Eero Saarinen, Josef Hofmann, Carlo Scarpa, Alvar Aalto and Charles Rennie Mackintosh.

Pierre Deux
113 E. Oak St.
Chicago, IL 60611
(312) 644-7775
Showcase for French country home furnishings and traditional fabrics from Provençe.

Prancing Pony
Andersonville Antique Mall
5505 N. Clark St.
Chicago, IL 60640
(312) 728-3201
Telephones, from early candlestick to 1960s models, are repaired and restored here. This shop is also an excellent source for 1930s Hall China dinnerware. Mail orders accepted.

Decorators' Source Book: Midwest

Steve Starr Studios
2654 N. Clark St.
Chicago, IL 60614
(312) 525-6530
Authentic and reproduction Art Deco furnishings, accessories and architectural ornaments. A catalog featuring new materials is available.

Table of Contents
446 to 448 N. Wells
Chicago, IL 60610
(312) 644-9004
Here you'll find tableware with a contemporary spirit—both formal and informal—as well as stylish cookware.

Table Trends, Ltd.
18 W. First St.
Hinsdale, IL 60521
(312) 654-4868
This shop has gifts, linens and tabletop items, all geared toward stylish entertaining. Table dressing seminars are held frequently.

3434
3434 N. Halsted St.
Chicago, IL 60610
(312) 348-3988
This shop contains mostly American early-20th-century works, including many Arts and Crafts pieces. Look for Teco pottery, hand-wrought silver hollow ware, Oriental carpets and paintings by Midwestern artists.

Topeka, Kansas
356 W. Huron St.
Chicago, IL 60610
(312) 951-0003
Limited-production and one-of-a-kind contemporary furniture, lighting and decorative accessories. All pieces designed by local artists.

MILWAUKEE

ANTIQUES

American Country Antiques
N70 W6340 Bridge Rd.
Cedarburg, WI 53012
(414) 375-4140
Early country and period pieces, many with original paint. Textiles include quilts and rugs. Also crocks, tinware, treen, ironstone.

Apropo
316 N. Milwaukee St.
Milwaukee, WI 53202
(414) 272-5311
Four-thousand square feet filled with Victorian furniture displayed with rugs and accessories. Also some country pieces.

Brass Light Gallery Inc.
719 S. Fifth St.
Milwaukee, WI 53204
(414) 383-0675
An impressive selection of restored American and European antique light fixtures from the 1870s through the 1930s. Also finely crafted reproductions and custom pieces.

Oh, To Be In England
783 N. Jefferson St.
Milwaukee, WI 53202
(414) 276-4442
Eighteenth- and 19th-century English antique furniture and accessories. Also some very affordable early-20th-century pieces.

Open House Estate Sales
4606 N. Wilson Dr.
Milwaukee, WI 53211
(414) 964-1566
Consignment items here include old family silver, Oriental rugs, 18th-century furnishings and collectors items such as dolls and china.

OTHER

Cedarburg Woolen Mill
W62 N580 Washington Ave.
Cedarburg, WI 53012
(414) 377-0345
Using original 1860s machinery, this woolen mill cards wool to produce batting, custom-made comforters and quilts. Also stocks hand-woven coverlets, fishnet canopies and rag rugs.

Eccola
241 N. Broadway
Milwaukee, WI 53202
(414) 273-3727
Stylish, offbeat furniture and accessories, much in the Italian manner. Classic sculptural forms like columns share space with Art Deco items.

The Force on Water Street
1123 N. Water St.
Milwaukee, WI 53202
(414) 276-1123
Italian leather sofas and chairs, halogen lighting, bold area rugs, artist-designed neon. Metal-frame beds and affordable chairs.

Interior Ideas
121 E. Silver Spring Dr.
Milwaukee, WI 53217
(414) 332-1555
A large collection of lamps—contemporary, Art Deco, Art Nouveau. Also Raku pottery and pillows.

The Lamp Shader
2400 E. Capitol Dr.
Shorewood, WI 53211
(414) 962-2557
and 9202 W. Center St.
Milwaukee, WI 53222
(414) 476-8020
and 3340 W. Loomis Rd.
Greenfield, WI 53221
(414) 421-8979
More than 5,000 shades, plus repairs and recovering. Hundreds of finials and other lamp-related items. Custom-made lamps too.

Victoria's Stencil & Country Shoppe
2300 Pilgrim Rd.
Brookfield, WI 53005
(414) 797-9979
An extraordinary source for stencils and stenciled items. Stenciling service. Also country curtains, European lace, braided and woven rugs, and custom-made wood furniture.

ST. LOUIS

ANTIQUES

Brilliant Antiques
8107 Maryland
Clayton, MO 63105
(314) 725-2526
A tiny store full of English antique accessories. Also 19th-century majolica, platters, jugs, botanicals, antique Oriental framed prints.

C.W. Freeman Inc.
7925 Clayton Rd.
Clayton, MO 63117
(314) 862-1300
Antiques from 18th- and 19th-century England plus French and English porcelain, decorative accessories, antique botanicals. Design and landscaping services available.

Clark Graves Antiques
132 N. Meramec Ave.
Clayton, MO 63105
(314) 725-2695
This 50-year-old shop has 18th- and early-19th-century furniture and decorative arts, plus Chinese Export porcelain.

Jack Parker Antiques
4652 Shaw Ave.
St. Louis, MO 63110
(314) 773-3320
American country furniture along with American Indian art from the late-19th and early-20th centuries, and paintings with an emphasis on artists from St. Louis and the Midwest.

Jacqueline Pommer Interiors
9220 Clayton Rd.
St. Louis, MO 63124
(314) 993-5877
This design firm and shop features English chintz, French accessories, and English, Continental and traditional Georgian furniture.

Joint Venture Antiques
6344 S. Rosebury
Clayton, MO 63105
(314) 862-6344
Eighteenth- to 20th-century American, English and French furniture, accessories and paintings—everything from Asian bronzes to American primitives.

Jules L. Pass Antiques, Ltd.
9916 Clayton Rd.
Ladue, MO 63124
(314) 991-1522
The shop features Queen Anne walnut and Georgian mahogany furniture, plus some late-18th-century English oak. Also accessories.

Mary's Antiques
9615 Manchester
Rockville, MO 63119
(314) 962-3734
Antique wicker and European fine furniture are this shop's specialties.

Provence Boutique
9757 Clayton Rd.
St. Louis, MO 63124
(314) 997-0025
French fabrics and accessories from Provençe. Picture frames, place mats and linens, curtain lace, pillows and faience.

OTHER

Fabrics & Design Ltd.
9836 Clayton Rd.
Ladue, MO 63124
(314) 997-4884
A fabric shop with a wide range of material.

Also English and American country antiques, fixtures and china. Design services available.

Hewitt & Hitchcock
7636 Forsyth Blvd.
Clayton, MO 63105
(314) 863-2787
This lamp store carries several thousand unfinished as well as finished lamps, plus more than 6,000 shades.

In Form
1214 Washington Ave.
St. Louis, MO 63103
(314) 436-1827
Housed in an old shoe warehouse, this store carries modern furniture from Europe and America along with lighting and accessories.

Laura Ashley
Plaza Frontenac Shopping Center
Frontenac, MO 63131
(314) 993-4410
A full range of coordinated home furnishings, including fabric, wallcoverings, upholstered furniture, dinnerware, decorative trimmings—even paint and ceramic tiles.

Objects: St. Louis
5595 Pershing Ave.
St. Louis, MO 63112
(314) 361-6670
A contemporary crafts gallery showcasing functional and decorative objects by national and international artists.

KANSAS CITY

ANTIQUES

Asiatica Ltd.
205 Westport Rd.
Kansas City, MO 64111
(816) 931-9111
Classical Chinese furniture, Japanese chests, textiles, ceramics and old folk art pieces.

Au Marché
320 Ward Pkwy.
Kansas City, MO 64112
(816) 531-6633
This shop specializes in French and English furniture and accessories from the 17th to the 19th century.

European Express
1812 W. 45 St.
Kansas City, MO 64111
(816) 753-0443
An importer of French provincial furniture and decorative items dating from 1710 to 1910.

The Georgian Village
1714 W. 45 St.
Kansas City, MO 64111
(816) 531-4414
A mini-mall of small shops. Here you'll find many specialty antiques dealers, and a broad range of European antiques and accessories.

Petersons Antiques
7829 Marty
Overland Park, KS 66204
(913) 341-5065
American furniture from the late-19th and 20th centuries. Bedroom, dining room pieces and accessories in oak, walnut and mahogany.

Portobello Road
314 Ward Pkwy.
Kansas City, MO 64112
(816) 931-2280
This shop is full of both new and antique home furnishings and accessories. Don't overlook the wonderful tapestry pillows!

Regency Antiques
1719 W. 45 St.
Kansas City, MO 64111
(816) 531-4740
Here you'll find high-quality antiques—oil paintings, bronzes, art glass, Oriental pieces and more. Sterling silver is the specialty.

Superlatives
234 Nichols Rd.
Kansas City, MO 64112
(816) 561-7610
An excellent source for Victorian furniture and engravings as well as finely crafted reproduction gift items.

OTHER

Laura Ashley
308 W. 47 St.
Kansas City, MO 64112
(816) 931-0731
See listing in St. Louis section.

Peaches en Regalia
4115-A Pennsylvania St.
Kansas City, MO 64111
(816) 756-0069
This shopping gallery offers signed works in clay, glass, wood and more.

Pierre Deux
519 Nichols Rd.
Kansas City, MO 64112
(816) 753-2711
See listing in Chicago section.

Shop in Scandinavia Furniture
8943 Metcalf
Overland Park, KS 66212
(913) 341-2626
Some of the very best of Scandinavian furniture and accessories, including children's furniture and Danish museum pieces. Design services available.

OKLAHOMA CITY

ANTIQUES

Antique House
4409 N. Meridian
Oklahoma City, OK 73112
(405) 495-2221
Three houses filled with Victorian and American antique furniture, cut glass and decorative items. Specialties are lamps, silver and linens.

Arthur-Graham
7118 N. Western St.
Oklahoma City, OK 73116
(405) 843-4431
The mixture of old and new furniture and accessories here includes pine and oak furniture from England. Also custom lamps, dishes, books and Battersea boxes.

Buckboard Antiques and Quilts
114 N. May Ave.
Oklahoma City, OK 73107
(405) 943-7020
More than 300 quilts dating from the mid 1800s to the 1930s, alongside new folk art and country antiques from primitive to Victorian.

The Colonies
1116-1120 NW 51
Oklahoma City, OK 73118
(405) 842-9093
More than 35 small antiques businesses, including a frame shop and an interior decorator.

Daniels and May Designs
7100 N. Western St.
Oklahoma City, OK 73116
(405) 840-2609
Formal antiques, reproductions, brass and crystal accessories as well as American, European and Oriental porcelain. Interior design services available.

OTHER

The Fabric Shoppe
7408 N. Western St.
Oklahoma City, OK 73116
(405) 840-5505
This shop carries a variety of cotton prints and woven upholstery fabrics in styles from traditional English and French to contemporary. Imported lamps and fabrics by British designer Jane Churchill, wallpaper, custom upholstery.

Vernita King Inc.
6480 Avondale Dr.
Oklahoma City, OK 73116
(405) 843-5664
Antique custom lamps and lampshades plus planters, tables, European and Oriental dishes, fireplace equipment and other accessories.

TULSA

ANTIQUES

Charles Faudree Antiques and Interiors
2042 Utica Square
Tulsa, OK 74114
(918) 747-9706
and 8162A S. Lewis
Tulsa, OK 74137
(918) 299-1440
Antiques, reproductions and accessories from England, France and the Orient. A specialty is custom-designed furniture.

Colonial Antiques
1325-1329 E. 15 St.
Tulsa, OK 74120
(918) 585-3865
Collectors of country furnishings will find 19th-century American and European country furniture along with small items such as iron, pottery, treen and baskets.

Mrs. Howard Conhaim, Carlin Shop
1579 E. 21 St.
Tulsa, OK 74114
(918) 742-0066
Elegant 18th- and 19th-century antique furniture and accessories, old and new linens, custom lamps, hardware and bathroom fixtures.

Decorators' Source Book: Midwest

S. R. Hughes & Daughters
3346 S. Peoria
Tulsa, OK 74105
(918) 744-0988
Accessories featured here with fine 18th- and 19th-century English antique furniture include Imari and Staffordshire porcelain, Mason's ironstone, custom lamps, framed prints and paintings. Interior design services available.

OTHER

Chelsea Gallery
1609 E. 15 St.
Tulsa, OK 74120
(918) 582-5601
A frame gallery specializing in period framing and antique prints, this shop offers French mats, *faux* finishes, shadow boxing and art conservation services. Will consult and install.

La Maison, Inc.
1736 E. 11 St.
Tulsa, OK 74104
(918) 592-1222
This shop designs and restores lighting fixtures, especially sconces and crystal chandeliers. Also a large selection of ornamental brass and crystal hardware and a small stock of antique lighting and fireplace accessories.

Ruffles, Inc.
2048 Utica Square
Tulsa, OK 74114
(918) 743-1600
This shop features custom and antique linens, pillows, porcelains, decorative painted furniture, silver and crystal dressing table accessories and hand-matted botanicals.

The Snow Goose
1814 Utica Square
Tulsa, OK 74114
(918) 749-6043
A collection of home products made of stainless steel and functional plastic, as well as contemporary ceramics, high-tech lighting and glass Scandinavian tabletop items.

MINNEAPOLIS/ST. PAUL

ANTIQUES

Durr Ltd.
4386 France Ave. South
Edina, MN 55410
(612) 925-9146
This shop features traditional and country antiques from Europe, along with antique gifts.

Gold Mine Antiques
332 S. Broadway
Wayzata, MN 55391
(612) 473-7719
Eighteenth- to early-20th-century English, American and French furniture and silver are featured here along with some Oriental pieces.

Golden Lion Antiques
983 Payne Ave.
St. Paul, MN 55101
(612) 778-1977
Early American primitive antiques, collectibles, china and glassware. Also some fine art.

Richard W. Larson
5155 County Road 19
Maple Plain, MN 55359
(612) 479-2033
Mr. Larson has 18th- and 19th-century country furniture as well as folk art and Scandinavian accessories. By appointment only.

Nakashian-O'Neil Inc.
23 W. Sixth St.
St. Paul, MN 55110
(612) 224-5465
This design studio carries 18th-century antiques and collectibles.

Potpourri Imported Antiques and Gifts, Inc.
Radisson South Shopping Mall
7750 Normandale Blvd.
Bloomington, MN 55435
(612) 835-3430
Early-18th-century accessories and some furniture. Also art glass and some new accessories.

Anthony Scornavacco
St. Paul, MN 55102
(612) 699-4375 and (612) 222-1220
Eighteenth- and early-19th-century American and European furnishings are featured here. Silver is a specialty. By appointment only.

OTHER

Art Resources Gallery
494 Jackson St.
St. Paul, MN 55101
(612) 222-8686
More than 3,000 pieces of contemporary art, by more than 250 Midwestern artists.

Byerly's Gift Gallery
3777 Park Center Blvd.
Minneapolis, MN 55416
(612) 929-2491
Accessories include crystal, porcelain, imported Chinese pieces and small furniture.

Impressions Gallery
Calhoun Square
3001 Hennepin Ave.
Minneapolis, MN 55408
(612) 825-0549
Arts and crafts accessories here include glass and fine art prints.

LePoudre Gallery
Bonaventure Mall
1607 Plymouth Rd.
Minnetonka, MN 55343
(612) 541-9178
Contemporary and abstract art in all media, by Minnesota artists.

M.C. Galleries
Wyman Building
400 First Ave. North
Minneapolis, MN 55401
(612) 339-1480
The original galleries feature fine contemporary art and sculpture; the new M.C. Annex carries fine crafts pieces, such as glass and ceramics.

Textile Arts International, Inc.
1721 Mount Curve Ave.
Minneapolis, MN 55403
(612) 377-5688
Contemporary and historical works of textile art, including wall hangings, tapestries, embroidery and collages. Also sculpture.

Three Rooms Up
3515 W. 69 St.
Edina, MN 55435
(612) 926-1774
Fine handcrafted art and contemporary crafts, including porcelain, weaving and baskets.

A Touch of Glass
Galleria Shopping Mall
3474 W. 70 St.
Edina, MN 55435
(612) 920-4222
Fine crystal and china accompany other accessories and gifts.

DESIGN CENTERS

Design or market centers are large complexes, open to designers and architects, that present a variety of manufacturers' showrooms under one roof. Although they sell merchandise only to members of the trade, some offer special programs periodically to acquaint the public with their facilities. Contact the centers for more information.

International Market Square
275 Market St.
Minneapolis, MN 55405
(612) 338-6250
The Design Connection links the public with the design community. The consumer can use a consultation with a designer to tour the showrooms or discuss specific projects.

The Merchandise Mart
470 Merchandise Mart
Chicago, IL 60654
(312) 527-7600
Consumers can call for information on guided tours through the mart and monthly consumer seminars on design topics.

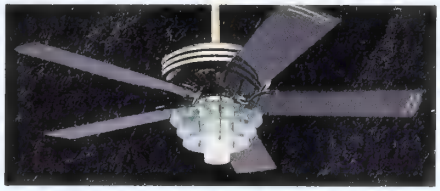
Michigan Design Center
1700 Stutz Dr.
Troy, MI 48084
(313) 649-4772
A Consumer Information Expo each fall educates consumers about the advantages of working with an interior designer and the role of the center in that process. Expo includes a tour of the building and a question and answer session with local designers.

The Pendleton Square Design Center
1118 Pendleton St.
Cincinnati, OH 45210
(513) 621-7619
Designer referral service allows consumers to make contact with designers and architects registered with the center.

St. Louis Design Center
917 Locust
St. Louis, MO 63101
(314) 621-6446
The center has exhibition galleries with rotating design-art shows open to the public, as well as seminars with stars of the design industry. ■



What do you mean, no one looks at the ceiling?



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FROM THORNHILL FARM

"I was in heaven in the left field bleachers. And at age 14 I was madly in love with Ted Williams."



By DEE HARDIE

To me one of the sweetest of spring tonics is that baseball is back in town. It makes me feel better. Every spring there is opening day. It's a pattern, a rhythm from my youth that I can count on. It doesn't matter whether or not I go to a game—just that it's *there*.

My father started taking me to ball games in Boston when I was nine years old. I probably didn't understand much of the game, but I loved being with him. We were buddies. Since he never had a son, I was the one he took to the games. But one time when I didn't feel well (probably too many peanuts), he sent me home in a taxi from Fenway Park because there was a tie score and he didn't want to miss the next inning. He was *that* devoted to the game.

When I was a little older, we went with a group—all the way to Cleveland by train—to watch the Red Sox play the Indians. And every evening when the scores came over the radio, usually around dinnertime, no one was allowed to speak. There had to be silence so he could hear what the *other* teams had done. There was only one team, of course, the Boston Red Sox.

His fever must have been contagious, because by the time I was 14 I had graduated to going *alone* to afternoon games to watch Ted Williams collect home runs. That was the year he hit .406. I kept score. I made a scrapbook. I was in heaven in the left field bleachers. And at age 14 I was madly in love with Ted Williams.

I realize now that baseball is more than a game in my memory. When I think of baseball, I also think of my father. It makes me happy—as it does an 87-year-old woman in Fall River, Mass., which was my father's hometown.

After I wrote a column about my father's clam chowder—which he always made on the Fourth of July and not before—I received this letter: "I went to Highland School with Albie. I was in the ninth grade and he was in the eighth grade. He was always a nice boy. And oh how he loved baseball." I treasure that letter.

Albie's proper name was Albert, and our grandson is named after him. I've recently discovered that young Albert may have inherited more than a name. He carries with him, even to bed, a stack of baseball cards that is at least five inches thick, wrapped for safety with five rubber bands. These cards are his most precious possessions, even more precious than his dinosaurs. Together we study constantly these cards that he has collected, and I try to pretend I know who's on first base.

I wish now I had saved the small baseball suits my father gave to our two sons, as well as all those autographed balls, but sometimes when you prune away the past, you forget about the future. This spring, though, I'm going to give Albert the same gift my father gave me. We're going to take him to his first big-league ball game.

I want him to see the grace of the game, the leap, the stretch, the excitement. To me it's the real American ballet. That's what I told Brooks Robinson just the other day.

Tom and I went to the opening of a country restaurant, the Milton Inn here in Maryland, and I found myself being introduced to this great former third baseman. We talked about Ted Williams, Jim Tabor, Dominic DiMaggio—all the players of my youth—and I suddenly felt 14 years old again. My father would have been very pleased—even though I was talking to a Baltimore Oriole! ■

RITA MAAS

Life in mid-19th century America had a certain quality and charm to it. It was a simpler time. A quieter time. A time many of us yearn for today.

Now, Waverly has captured the essence of that bygone era in its newest collection. A collection inspired by the famous Greenfield Village located in Dearborn, Michigan.

The abundance of lush florals and inviting botanical prints in this exquisite collection evokes images of the elegant gardens and sun-filled conservatories that once graced the finest of homes.

It's a look that's timeless. A look that's very Waverly.

As with every Waverly collection, "The Classics" consists of coordinated fabrics, wallcoverings and Home Fashions: shams, spreads, comforters and draperies. All of which come in a wide range of patterns and colors that allow you to create a total look. What's more, they're all designed to complement patterns from other Waverly collections.

It's this special talent for designing beautifully coordinated collections that is the art of Waverly.

For information on where you can find Waverly fabrics, wallcoverings and Home Fashions, call 1-800-423-5881.

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NOT TO BE MISSED



▼ BEST TREKS

Nowadays some of the most exciting tours come by way of museums, academic institutions and nonprofit organizations. ▪ Study ancient civilizations with the National Trust for Historic Preservation on its tour of pre-Columbian cities and religious monuments in Central America (April 30 to May 12). • The Art Institute of Chicago's journey to India and Nepal includes a stay in a Moghul palace and a houseboat in Srinigar (Sept. 28 to Oct. 22). ▪ Travel with the Cooper-Hewitt Museum to Vienna, Prague, Budapest and other central-European cities to feast on their architectural treasures (Oct. 14 to 29). • Univac (Oxford and Cambridge University Vacations) has an appealing program called In the Grand Manor (Sept. 18 to 27). A week of studies at Cambridge on the historical development of English country houses is followed by four days at Castle Ashby. ▪ If you prefer to go it alone, these ingeniously designed, colorful resources *(below)* will be extremely useful. Look for color-coded maps, like this one of Ireland. And a wonderful new guide called *John Kent's Venice* (Viking, $16) offers the pleasures of an illustrated map in hardcover. Another guidebook, *Made in Italy* (Workman Publishing, $15), outlines the best shopping in Rome, Florence, Venice and Milan. Authors Annie Brody and Patricia Shultz cover design and home furnishings, antiques, clothes, shoes.

▼ HOUSE SEAT

We're mad about Brunschwig & Fils's new Little House Toile, inspired by delft tiles, $39 a yard in cotton and linen; the Regina chair, $2,835. Both are available through architects and designers from Brunschwig & Fils, 979 Third Ave., New York 10022.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

▲ EVENTS

Among the stars of The Washington (D.C.) Craft Show, April 22 to 24: furniture by Rick Wrigley, whose armoire in Colorcore® is above. • Test your eye at "April Fool: Folk Fakes and Forgeries," cosponsored by the Museum of American Folk Art, at Hirschl & Adler Folk, NYC, April 1 to 30. ▪ Don't miss provocative architect Frank Gehry's retrospective at The Museum of Contemporary Art, Los Angeles, to May 15. ▪ For a look at how the rich used to live, see "Artistic Houses," April 12 to July 15, at The New-York Historical Society, NYC. ►



▶ SHOPPING SITE

Visitors to Napa Valley wineries and restaurants can now sample another kind of epicurean treat: Vanderbilt and Company, a spacious St. Helena store with everything you need to *serve* food and wine in style. Imported pottery dishes, table linens and glassware are ample in size, Mediterranean in flavor. And the many displays, which are changed frequently, abound in ideas for creative table settings. *Foreground:* exclusive Italian pottery, $60 to $150; carved parrots on stakes or clips, $10 each.



JOHN VAUGHAN

STYLE BEAT



▲ FRINGE BENEFITS

Even with all the paring down these days, we can't resist beautiful trimmings. We asked three decorators about easy new ways to use braids, cords and tassels like these from Houlès-U.S.A. "You always need some trim in a room to give it a finish," says Sam Blount, who likes simple grosgrain ribbons edging napkins and tablecloths. Another tablecloth idea comes from Robert K. Lewis, who makes festive coverings for aluminum tables rented for parties. On top of a plain tablecloth that goes to the floor (to hide unsightly legs), Mr. Lewis places a smaller overcloth with a gilded wood tassel dangling from each corner. (The tassels loop around sewn-on buttons and can be removed before the cloth is laundered.) Dennis Rolland says you can get a lot of mileage out of a few yards applied to accessories. Examples: a tassel tied to a lamp pull chain, braid glued to a paper shade, cord sewn over pillow seams. Any of these ideas would make a great spring project!



▲ EASY AS 1...2...3

Furniture so easy to assemble your child could help: Just slip together the slotted beechwood parts and fasten with the big, brightly colored wooden screws. Designed by Shane Kennedy and Don Ruddy, the sturdy table (22-1/2 inches) and chairs (14-1/2 inches) are available exclusively at Crate & Barrel; $150 for a set. To order, call (800) 323-5461; Illinois residents, (800) 942-8791.

▶ COVER-UPS

This chintz slipcover, designed to dress up a standard metal folding chair as extra party seating, is so pretty you might leave it on all the time! Part of Monte Coleman's line of Clothing for Furniture, the cover ($185) comes in pink flowered cotton with white piping (shown) or purple with dark green. At Bergdorf Goodman, NYC, or through its spring catalog; (800) 247-2477.

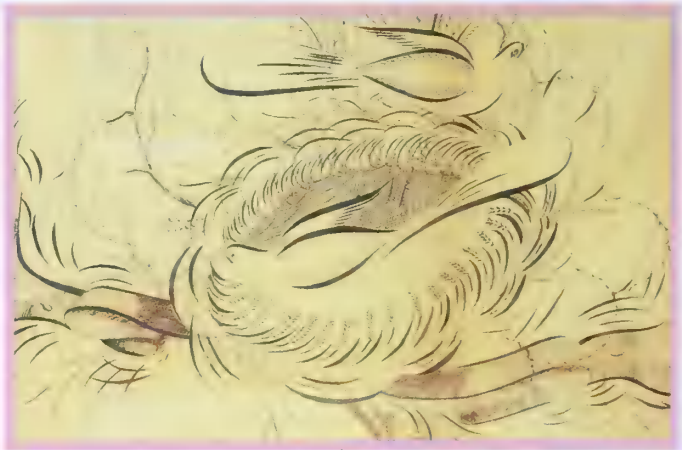
FOR MORE DETAILS, SEE PRODUCT INFORMATION



ANTHONY JOHNSON

▼ PENMANSHIP AS ART

Some of the choicest collectibles we saw at the 1987 Fall Antiques Show in NYC—19th-century drawings made to practice penmanship. Back then students would copy a design directly from a primer such as Platt Roger Spenser's, published in 1848, and draw a bird, deer or eagle entirely with flourishes—"no straight lines at all," says Marilyn Hannigan of Cherishables in Washington, D.C. Her collecting tips: Birds are the most common designs, fish and horses the rarest. Look for drawings executed with a free hand, rather than traced. Prices begin at $95 for a calling card and go up to $2,000 for an elaborate eagle holding a flag; the bird below is $265 framed; at Cherishables. ▶



GEORGE BENNETT

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PEOPLE

▼ WONDER MAN

Bottle caps, tin cans, broken glass—all are fodder for Jon Bok's humorous folk art furniture. "Used things have more personality," says Mr. Bok, who scouts curbsides and junkyards in his Los Angeles neighborhood. "And as decoration, junk looks completely different." Indeed bottle caps appear almost jewellike on



these tall chairs ($800 for the pair). Mr. Bok, 28, learned about furniture from his father, who ran an antiques shop in Connecticut. "He loves what I make," says Jon Bok, "and even sends me junk he's found."



JOHN VAUGHAN

▲ WAY TO SANTA FE

Just opened in San Francisco to rave reviews is a store called Santa Fe—proof of the enduring popularity of the Southwest style. "The reaction has been wonderful," says proprietor Alice Kaufman, pictured here with pillows covered with 1940s Chimayo blankets, $75 to $240; Rio Grande blanket, c. 1880, $1,050; old Mexican sombrero, $75. Santa Fe also features painted furniture, pottery, turquoise and silver jewelry plus cowboy saddlebags and spurs.

"Everything has integrity, beauty and value. And it's fun to live with," says Ms. Kaufman, a native New Yorker who discovered American Indian art on a trip in 1980. She went on to study and teach the subject and coauthor *The Navajo Weaving Tradition* (Dutton, 1985). Beginning this month, Ms. Kaufman will publish a free newsletter. Write for a copy.



RICHARD SOUZA

FOR MORE DETAILS SEE PRODUCT INFORMATION

▼ SECRET SOURCE

The likes of designers John F. Saladino, Bill Hodgins and Mario Buatta have been quietly finding their way to Kazarian Antiques in Newport, R.I. The lure: American and European painted furniture, architectural fragments, garden trellises—all in "as is" condition.

"I love pieces in a state of deterioration, with peeling, crackling paint," says Richard Kazarian *(below)*, who is reluctant even to *dust* his wares. A professor of American history at the University of Rhode Island, Mr. Kazarian got hooked on antiques at age 14 after he bought an old blue cabinet. Five years ago he parlayed his hobby into this shop. Pictured: Rhode Island table, $650; Maine settee, $275; 19th-century French rocking horse, $450; Samuel Robb statue, a fragment of a woman with a rose, $4,200.

"Fragments are often more interesting than whole pieces," he says. ■



Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB


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HOMING IN ON PRINTS

WHAT'S NEXT AFTER BOTANICALS? LUSCIOUS PRINTS AND WATERCOLORS OF CURTAINS, ARCHITECTURAL DETAILS AND OLD-FASHIONED GARDENS, AT BARGAIN PRICES OF $100 OR MORE





Watercolor sketches by an anonymous curtain maker and an interior designer's rendering for a room *(right, third row from top)* are among the works garnered by London dealer Stephanie Hoppen *(left)*.

The yawn, we suppose, had to come. The passion for botanicals had reached such a feverish intensity over the last six or so years that it *had* to cool down one of these days. Thus, for the first time, we're hearing designers like Richard Lowell Neas asking, "Haven't you seen enough botanicals?" (He's asking that same question about flowered chintzes, by the way.) And, says decorator Josef Pricci, "There's a limit to how many botanicals you can use in a space."

What's next? Though botanicals are still hot commodities, designers are expanding their print repertoires by mixing in architectural prints, city views, engravings of columns and prints of gardens, as well as exquisite watercolors of curtains, like those of London's style-setting dealer Stephanie Hoppen *(above, right and far right)*.

The good news: These art genres have been largely overlooked, and bargains still abound. Prints are often in the $100 to $200 range. Watercolors, which are being snapped up quickly, cost more—the ones above, for example, are $900 to $3,000. And drawings by 20th-century architects such as Frank Lloyd Wright are breaking records at auctions.

Mrs. Hoppen was one of the first dealers to make a style statement with these Cinderella works of art. "They were never considered an art form and certainly weren't intended to be hung on the wall as decoration," she says. Prints were published for practical reasons—to convey design information. Stephen Calloway of London's Victoria and Albert Museum points out that curtain designs would be put out "by a practicing decorator or upholstery maker for people to choose designs from." Architectural prints had a similarly select audience. They were bought largely in book form by architects or learned men such as Thomas Jefferson, who wanted sets of Palladian designs for his library, for example.

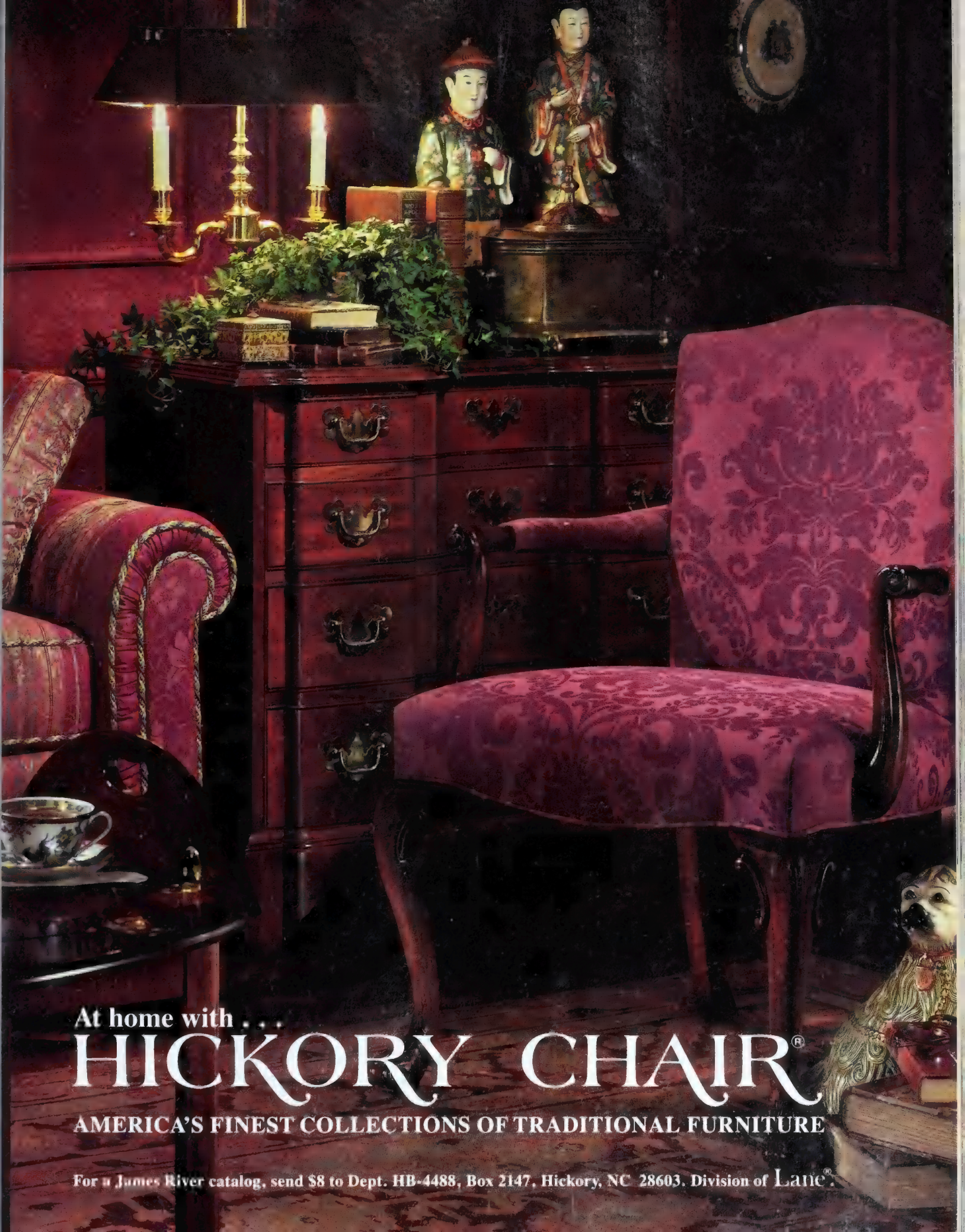
Up until about 10 or so years ago, collectors were a fairly elite group. Architectural prints went to practicing architects. And interior prints "traditionally were the preserve of museums or perhaps a certain collector of old French furniture," says Mr. Calloway. But with the current passion for classical architecture and traditional decorating, all that has changed.

What should you look for in collecting prints of architecture and interiors? "Age isn't that important," says Evelyn Kraus of Ursus Books and Prints Ltd. in New York City. Neither is the name of the engraver, unless you're collecting works by star printmakers like Piranesi. What counts is artistic composition and quality. Paper shouldn't be torn or dirty, and it shouldn't be *too* white. "New paper has a thin, brittle quality," says Robert Bain of W. Graham Arader III in New York City, adding that it is made with a chemical whitener. Old paper, on the other hand, is made from cotton rag. It should feel thicker, and there should be signs of browning—usually on three sides of the page if the print was originally bound in a book. Old paper will also often have a watermark and, if it was made before 1800, laid marks—thin horizontal lines that came about when a newly made piece of rag paper was laid on a screen to dry. And an old copperplate engraving (unlike a contemporary reproduction) will have a plate mark—an indentation where the inked engraving plate bit into the paper.

The best black and white engravings are ones that convey three dimensions with

(Continued on page 46)

GEORGE BENNETT


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DECORATIVE ARTS

Continued from page 44

fine shadowing—something particularly important in an architectural print. "The skill of the engraver is shown by his shadows," says Tom McLaughlin of W. Graham Arader III.

Finally, be aware that many prints, particularly those of architecture and furniture, weren't colored at the time they were made. "A lot of dealers have black and white prints colored," says Jane Stubbs of Stubbs Books & Prints, Inc., in New York City. Some people feel that new coloring, which can be very attractive, doesn't diminish the value of your print. But it's always smart to know what you're getting. Most reputable dealers will automatically disclose that a print has been colored recently.

Eclectic Wall Groupings

How are people decorating with prints these days? "They're moving away from static grouping of four botanicals," says Mrs. Hoppen, who prefers "a mixed eclectic wall that looks as if it took you twenty-five years to build up." Decorator Mark Hampton is thinking along similar lines. "I love botanicals combined with garden prints and watercolors of landscapes," he says, "or architectural prints from the seventeenth century mixed with pen-and-ink drawings by contemporary architects."

When it comes to hanging prints, an unfussy architectural presentation is what interests designer Robert K. Lewis. For example, he recently hung a series of black and white prints of Palladian buildings (framed in simple black contemporary frames) from brass wires attached to picture hooks on a molding. "It's a very clean, finished look," he says, adding that, since no nail holes are involved, it's easy to rearrange a grouping as more prints are added to a collection. The mats he prefers are increasingly simple. "My observation is that the very elaborate mats with picotee-edged ribbons that we've been seeing are being toned down. People are realizing that overly decorative mats take away from the prints."

Matting and Framing

Prints do require some sort of inventive matting and framing, however. As Mrs. Hoppen points out, "Black and white engravings can have a very stark and undecorative quality." Her solution: a minuscule strip of marbled paper to edge the print, and wider strips of marbled paper at the corners for a hint of color. And not just any marbled paper will do. "I use only a special subtle paper I get from Sweden," she says. She also has mats hand-marbled in wonderfully soft blues, grays and greens "that almost fade into the architectural image."

Another understated way Mrs. Hoppen dresses up mats is with a narrow strip of wood veneer (usually in pale pine or deep mahogany) and a touch of antique gold on the mat's beveled edge. Her latest innovation involves setting off prints with old wallpaper borders—a deep green rope pattern, for example—or interesting strips, sometimes "a two-hundredth of the design," cut from antique wallpapers.

In terms of colors for frames, she feels that "silver is becoming very fashionable." She prefers an oxidized silver and adds a bit of sparkle with a thin gold border on the inside of the frame. "You never know how something will look until you try it," says Mrs. Hoppen. "We aren't afraid to experiment!"

If you're interested in seeing Mrs. Hoppen's watercolors, drawings, prints and framing ideas, see her special exhibit at the Garrick C. Stephenson gallery (50 E. 57 St., New York 10022) from April 26 to May 3. Or visit her shop at 17 Walton St., London SW3.■ —CLAIRE WHITCOMB

COMING NEXT MONTH: SCANDINAVIAN STYLE!

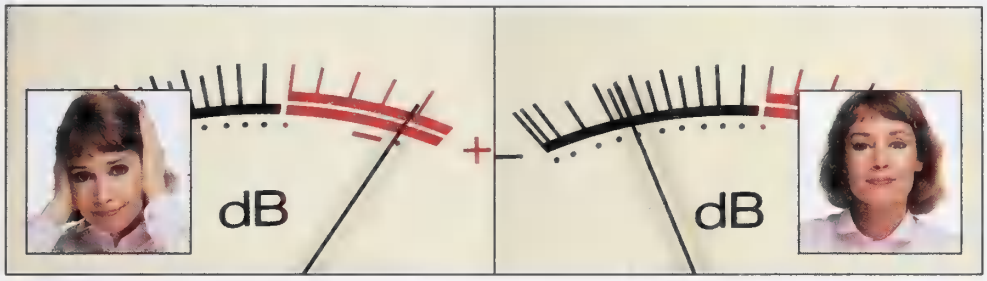
We're devoting our May issue to this important new direction in decorating. We will uncover the roots of the more-refined-than-rustic designs and show you how to integrate the painted finishes, pastel colors and classic, clean-lined furnishings into your rooms—for the most refreshing results.

- HOUSES IN NORWAY, SWEDEN, DENMARK AND FINLAND illustrate the many facets of design in the Far North, where light is precious and furnishings are fanciful.
- SWEDISH PAINTER CARL LARSSON turned to his colorful, inventive house for inspiration—now you will, too!
- Step into A FASHION DESIGNER'S RUSTIC NORWEGIAN OUTPOST
- UPDATED SWEDISH RECIPES include four ways to serve salmon . . . and five kinds of cookies!
- SCANDINAVIAN DESIGN AT RETAIL
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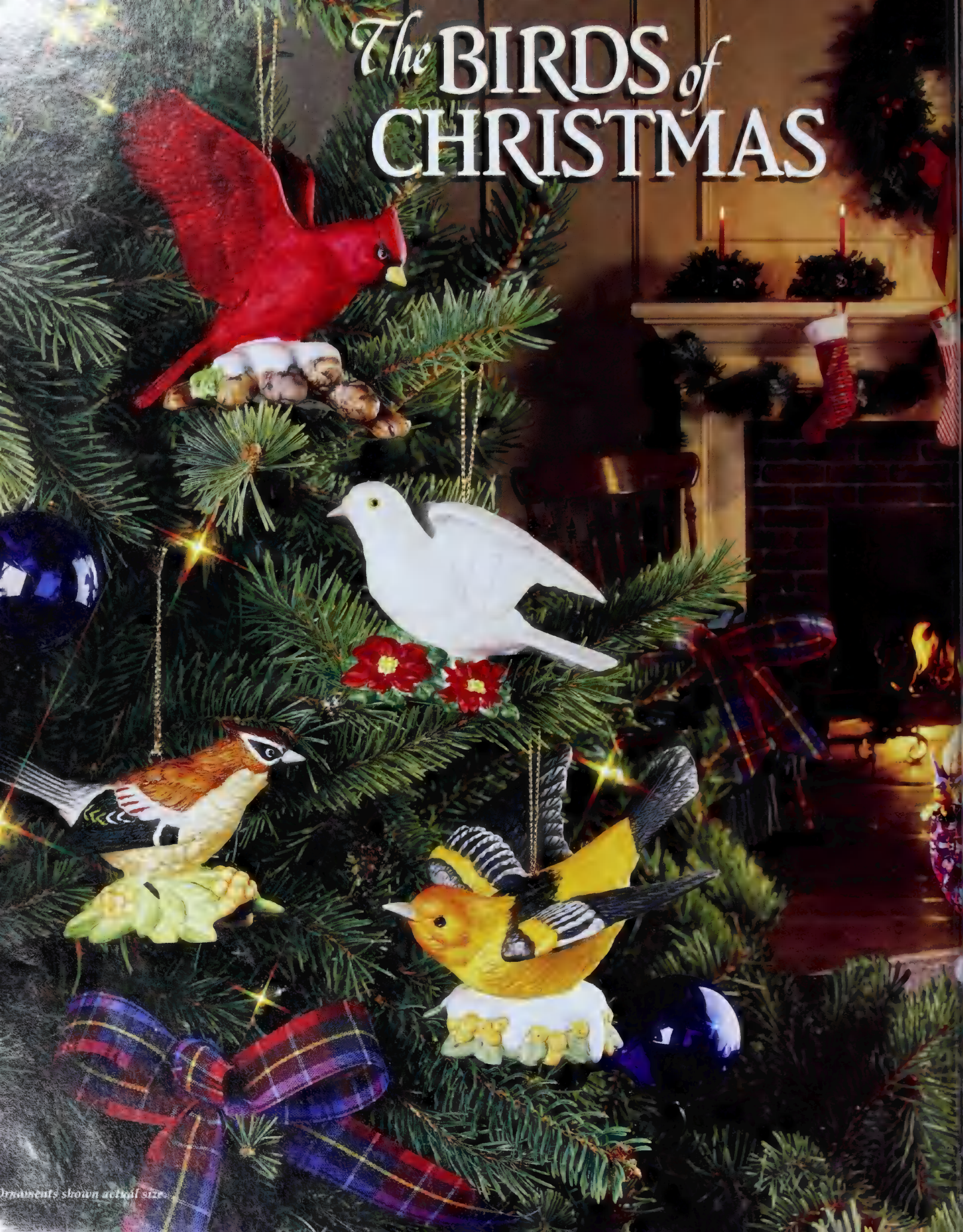
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TOASTING THE FINGER LAKES

A JOURNEY THROUGH NEW YORK'S WINE COUNTRY, FROM THE ROMANTIC INNS ON SENECA LAKE TO THE VINEYARDS OF KEUKA

By DAVID ROSENGARTEN

Somewhere out there is a stubborn group of vineyard-trekkers who turn up their highly trained noses at the wineries in New York's Finger Lakes region. "New York wine?" they sniff, as they pack their corkscrews and head for Beaune, Barbaresco and Bad Dürkheim. "It tastes too grapy," they say, "and the sparkling wines taste cheap. If you're looking for an exciting vineyard pilgrimage, why track down mediocre wine made near a couple of sleepy towns in the middle of nowhere?"

But wine snobs who think of New York wines in this way have not been doing their homework. At one time New York wines *did not* match those from Europe—for a very good (botanical) reason. The native vine *(Vitis labrusca)* is different from the vine that grows in Europe *(Vitis vinifera)* and yields wines that are less elegant, less complex than their European counterparts. Decades ago, however, the industry switched over to a type of vine that is a genetic compromise between the native and the European. And now the European vines themselves are being widely planted, boosting Finger Lakes wines right into the big leagues with those from France, Italy, Germany and California. Finger Lakes Chardonnay and Riesling, in particular, are gaining the attention of informed wine tasters everywhere. And some industry insiders predict that the area may one day become America's most important producer of sparkling wine.

So to those world-class wine bibbers who head for every wine region *except* the Finger Lakes, the rest of us can only wish a hearty bon voyage—for their absence from the Finger Lakes helps to preserve the blissful isolation of one of the world's most beautiful and promising wine regions.



At Heron Hill Vineyards, an 11-year-old winery on the banks of Keuka Lake, grapes are harvested for Riesling and Chardonnay wines.

Indeed, the region's glorious past is preserved to an extent that is unusual for the late-20th century, although not much remains of the earliest inhabitants, the powerful Iroquois League. It was these Indians who named the dramatic series of lakes that scissored their land. They believed that the Great Spirit, in blessing the region, had reached down and left the imprint of his fingers on the land. American colonists were not impressed by such theo-geological speculation, and over the course of 150 years they slowly took control of the region away from the Indians.

In the mid-19th century, the area was known as "the lunatic fringe" because of its collection of apocalyptics, visionaries and clairvoyants. The Mormon sect was founded here, in a blaze of revelation. Early-19th-century builders erected modern versions of classic temples to live in, eerily set on wind-swept bluffs. (You can still see many of these Greek Revival houses in towns like Skaneateles, Aurora, Geneva and Hammondsport.) Just after the turn of the century, madmen called movie makers descended on Ithaca—with its spectacular gorges, tailor-made for the Perils of Pauline—and turned it into the first movie capital of the country, long before there was a Hollywood.

And as for vineyard history, the Finger Lakes region boasts America's first bonded winery—Great Western, founded in 1860. Settlers had discovered that vines flourished near the lakes, which provide climatic moderation, and by the end of the 19th century, New York State wine—especially sparkling wine—was a major industry, much larger in importance than it is today. What set the industry back in this century—along with Prohibition, which set everything back—was a growing public perception of poor quality in New York State wine. The inglorious past of the wine industry is now a distant memory, and it couldn't be a more propitious time to tour the vineyards.

Keep in mind that a visit to wine country is always a fascinating exercise in socio-economic paradox. It's grubby work getting those grapes out of the ground and squeezing them into wine. And yet glamorous people spend vast amounts of capital to do it. When you come to a house with a pickup truck and a Mercedes parked side-by-side, you've probably reached the wine maker's house. And this dichotomy repeats itself in every way on Finger Lakes

(Continued on page 57)

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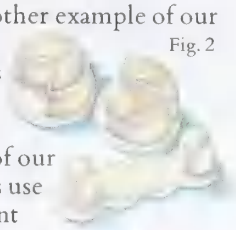


Fig. 2

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TRAVEL:
NEW YORK'S WINE COUNTRY

Continued from page 52

wine country visits: sleek wineries with guides in blazers next door to funky one-barn operations, palatial inns next to cozy bed and breakfasts.

SKANEATELES LAKE

If you are touring the lakes from east to west (as I did), by all means begin at the easternmost major lake, Skaneateles. Although there are no wineries on its banks, Skaneateles is too rich in the special character of the area to miss. William H. Seward, Abraham Lincoln's secretary of state, called it "the most beautiful body of water in the world." And if you travel north on Route 41 as the sun sets behind its low hills, you will understand why. A resort for the well-heeled early in this century, the town called Skaneateles has preserved a sense of old-fashioned luxury. Here, your trip will begin in grand style if you spend a night at the 1807 stagecoach tavern called The Sherwood Inn [(315) 685-3405]. The Federal-style building, with its blue-gray shingles and 16 exquisite rooms, is at the edge of the lake. While you're in the neighborhood, don't miss The Seward House in Auburn [(315) 252-1283] with the artifacts Seward gathered on his travels.

CAYUGA LAKE

Traveling west, you come to Cayuga Lake—the longest of the Finger Lakes. Until recently Cayuga was not heavily involved in the wine industry, but the grape drought is now over. A number of enterprising vineyardists have reasoned that if Cayuga's neighbors, Seneca and Keuka, can grow decent grapes, then Cayuga can also make the grade. And visits to Plane's Cayuga Vineyard [(607) 869-5158], Knapp Vineyards [(607) 869-9271] and Lucas Vineyards [(607) 532-4825] will make a believer of you. At Plane's try the 1985 Vintage Reserve Chardonnay; at Knapp, the semisweet blend of Seyval Blanc and Ravat called Dutchman's Breeches; and at Lucas Vineyards, the award-winning semi-dry 1986 Seyval Blanc.

The area also features two 19th-century houses recently restored as inns. The Rose Inn in Ithaca [(607) 533-4202], overlooking Cayuga Lake from the eastern shore, is a magnificent 1851 house that features a miraculous circular staircase. Also to the east of Cayuga is the warm-hearted Benn Conger Inn in Groton [(607) 898-5817], run by Mark and Pat Bloom.

(Continued on page 59)





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TRAVEL:
NEW YORK'S WINE COUNTRY

Continued from page 57

SENECA LAKE

Seneca Lake, one lake west of Cayuga, has established itself in the last few years as the center of high-quality wine activity in the region. It was only in 1973 that the first European vines were planted on the western shore, and a visit to the man who planted them is almost obligatory. Hermann Wiemer is making some of the most exciting Riesling in America, and you may be lucky enough to get a taste of Wiemer's 1986 Individual Bunch Selected Late Harvest Riesling. The Hermann J. Wiemer Vineyard is near Dundee [(607) 243-7971].

Down the road a piece, there's a beehive of activity at Glenora Wine Cellars [(607) 243-5511]. The winery used to be a one-barn operation, but Jim Gifford (who made his reputation at Domaine Mumm in California) is overseeing an enormous expansion. He expects Seneca Lake to become America's top producer of sparkling wine, and although his own is not ready yet, you could probably taste the dry, spicy Gewürztraminer from 1986.

On the east side of the lake is a winery that has been making high-quality wine since 1978, Wagner Vineyards [(607) 582-6450]. Wagner has had a hot hand lately with Seyval Blanc and Chardonnay.

By all means plan to stay at least a night on Seneca Lake. Better yet, stay three nights—so you can sample three of the most exciting lodgings in the area. For pure country funk, there's little that can beat The 1819 Red Brick Inn [(607) 243-8844]. Ray Spencer, who bought this charming red-brick Federal in 1984, produces 2,500 bottles a year of "the best Champagne in New York State," and his guests are the only people in the universe allowed to buy the wine (at $18 a bottle).

A pair of side-by-side estates—now inns—at the northern end of Seneca Lake near the town of Geneva share an unbridled sense of luxury. The Belhurst Castle [(315) 781-0201], built in an exaggerated Victorian Romanesque style, is simply staggering in the diversity of its arches, mosaics, stained-glass windows, moldings and woods. But Geneva On The Lake [(315) 789-7190] is far from this tasteful riot of excess. Here the more austere sensibilities of the Italian Renaissance predominate. Originally built as a replica of a 16th-century Roman villa, the hotel has exquisite gardens and classical sculpture that create a distinctly European feel.

(Continued on page 60)







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TRAVEL:
NEW YORK'S WINE COUNTRY

Continued from page 59

KEUKA LAKE

Around Keuka Lake, the next major lake to the west, there's nothing as grand as that pair of lodgings. But you can't pass it up because Keuka Lake is the historic home of the Finger Lakes wine industry.

Begin at Hammondsport, at the south end of the lake. A must-visit is the enormous Great Western-Taylor facility [(607) 569-2111], which pumps out 15 million cases of wine every year. Here a well-trained army of immaculately dressed guides leads you from cellar to cellar on a tour bus, thence to the Champagne cellars for a tasting. Then head up the western shore of the lake and pay a visit to Walter Taylor, resident visionary. His Bully Hill Vineyards [(607) 868-3610] carry a flavor of the '60s. Heron Hill Vineyards [(607) 868-4241] offer a more sober sort of adventure, but there is delicious Riesling and Chardonnay to be tasted in the Swiss-chalet winery. The dry 1985 estate-bottled Riesling is especially interesting. And if you are really serious, phone ahead to the Dr. Konstantin Frank Vinifera Wine Cellars [(607) 868-4884]. Thanks to the late Dr. Frank, European vines are being widely planted in the region. Dr. Frank's son will show you the vineyards where European grapes were first planted. Ask for a taste of the startlingly Burgundian 1985 Pinot Noir.

CANANDAIGUA LAKE

The westernmost major lake is Canandaigua, and at its northern end the wealthy Frederick Ferris Thompson built an eye-boggling late-Victorian mansion surrounded by nine gardens. The Sonnenberg Gardens [(716) 924-5420)] furnish a memorable conclusion to a trek through the Finger Lakes—especially since it's possible to have one more wine tasting right on the grounds. In the building that Mrs. Thompson used for a cannery, the Canandaigua Wine Company has set up a tasting room [(716) 394-7680]. It's an unusual arrangement, to be sure, this popular tourist stop-off in the midst of such upper-class splendor—but after a whirl through the high and the low, the rich and the poor, the new and the old of the Finger Lakes, you'll undoubtedly feel right at home. ■

David Rosengarten, a columnist for The Wine Spectator, *is writing a book on pairing wine with food, to be published next year by Simon & Schuster.*



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ACTING ITS AGE

FIND ROMANCE IN YOUR HOME'S SPECIAL STYLE: BRING BACK ITS ORIGINAL CHARM AND CHARACTER AS YOU IMPROVE ITS SPACES

By HUGH HOWARD

Remodeling is like crossing the street: It isn't complicated, but you would be wise to proceed only after you stop, look and listen. And you might consider one key rule for remodelers: Make sure your house acts its age.

This doesn't mean that if your house dates from the '50s it should look as if Ozzie and Harriet would be happy there. Rather, it suggests that as you plan your remodeling you should be looking not only forward to what you want and need but also *backwards* in time. You need to know whether your home is, for example, a simple Dutch farmhouse or an elaborately decorated Queen Anne. The fact is, a tiny 1950s ranch with a great 18th-century Georgian doorway is still a tiny ranch—even when it's trying to be something else. Although you don't have to remain slavishly bound to any style or period, it often makes sense to keep in mind what a house once was. If you understand what the spaces were like originally, you may be better able to devise a suitable renovation plan, as these home improvers have done.





A 19th-century clapboard house in New York was derelict *(above)* before a new owner restored it *(top)*. She repaired the facade, simplified the entrance and added embellishments to point up, rather than alter, the house's original style.

A 1911 bungalow. Stephen Vanze and Judith Halsey live in Chevy Chase, Md. Both are architects who spend their days designing commercial spaces, but it's at home, in the simple bungalow they share with their two young children, that they have exercised their talents for domestic design. Their 1911 house is a combination of two styles popular then, having the porch and posts of a bungalow and the hip-roof of a prairie-style house. They began their remodeling in the rectangular living-dining room that stretches from the front of the house toward the rear. They wanted to divide that room into two areas without making it feel smaller, since the space is the most gracious one in the house.

They chose to echo the front porch and build a screen comprising two columns and a pair of pilasters to bisect the room. It creates the illusion of a room divider yet allows the eye (and, all important, light) to move freely from the living room back to the dining area. Mr. Vanze found the columns at an architectural salvage shop; both columns dated from roughly the same time and were reasonably priced. The result is a uniquely conceived space appropriate to the style of the house.

For their kitchen renovation, the couple again looked to period sources for inspiration. They drew upon other craftsman-style homes as well as the work of Frank Lloyd Wright, innovator of the prairie style. Their research led them to select kitchen cabinets with glass doors of multiple lights. They also chose light fixtures according to what was common in that earlier era. And the new roof line of the kitchen addition at the rear of the house also has the hip shape of other portions of the house. Many such touches and the use of appropriate materials—wood floors, plaster walls, simple wood moldings with profiles like those found in the home—give the extensively remodeled house a feeling of being very much of a piece and of a time, without being dated.

A c. 1840 farmhouse. Unlike Mr. Vance and Ms. Halsey, Judy and Jerry Grant are uncertain how old their two-story farmhouse is. They think it dates from about 1840, but some portions may have been built earlier. When they moved in two years ago, it showed the effects of having been lived in (and remodeled by) numerous generations of New Lebanon, N.Y., residents.

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INSPIRED REMODELING

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The Grants have taken two different approaches to their upstairs and downstairs spaces. They found that the original house had been changed very little on the second floor and, as a result, decided to leave it much as it was, except for adding a bath. Too many closets (a total of four) in the master bedroom allowed them to carve out a bathroom without adding partitions or rearranging the well-proportioned rooms.

Downstairs, the changes have been greater. The original chimney was gone, so a new one was added. Mr. Grant reused hearth and fireplace stones from an old house whose chimney had been taken down. When they found it necessary to remove deteriorated floor members in the living room, Mr. Grant used boards of various widths to replicate what had been removed. He even opted for using nails with rectangular heads that were visible on the floor, as the original nails had been. He painstakingly replicated the original architrave, chair rail and baseboard moldings.

The finished product doesn't pretend to be a precise restoration, yet the spirit of the old structure is there along with the clean lines of the new. Formal enough for entertaining, it's also a relaxed family space.

A 1789 Cape. Don and Denise Carpentier's New England-style Cape was built a bit earlier. A giant center chimney divides the downstairs into two rooms: a formal parlor on the right and a kitchen to the left. Upstairs there are two small bedrooms. When they bought it, the house was rich in original details, so they felt no desire to alter the existing space. The place was simply too small, however.

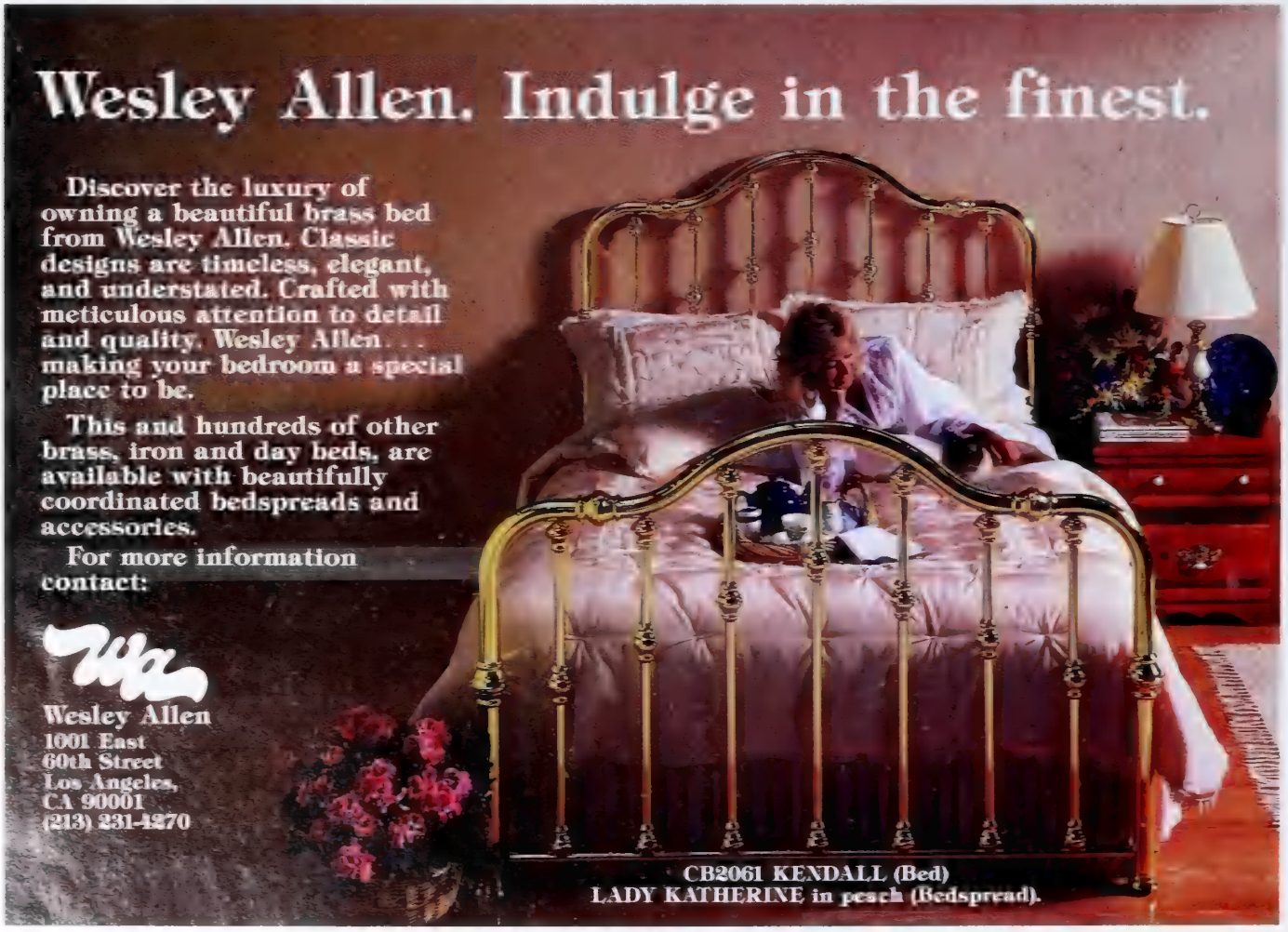
For the Carpentiers, the decision to remodel was a hard one to make. Mr. Carpentier is a restoration professional. He was concerned that an addition not detract from the little gem of a house that had stood nearly 200 years.

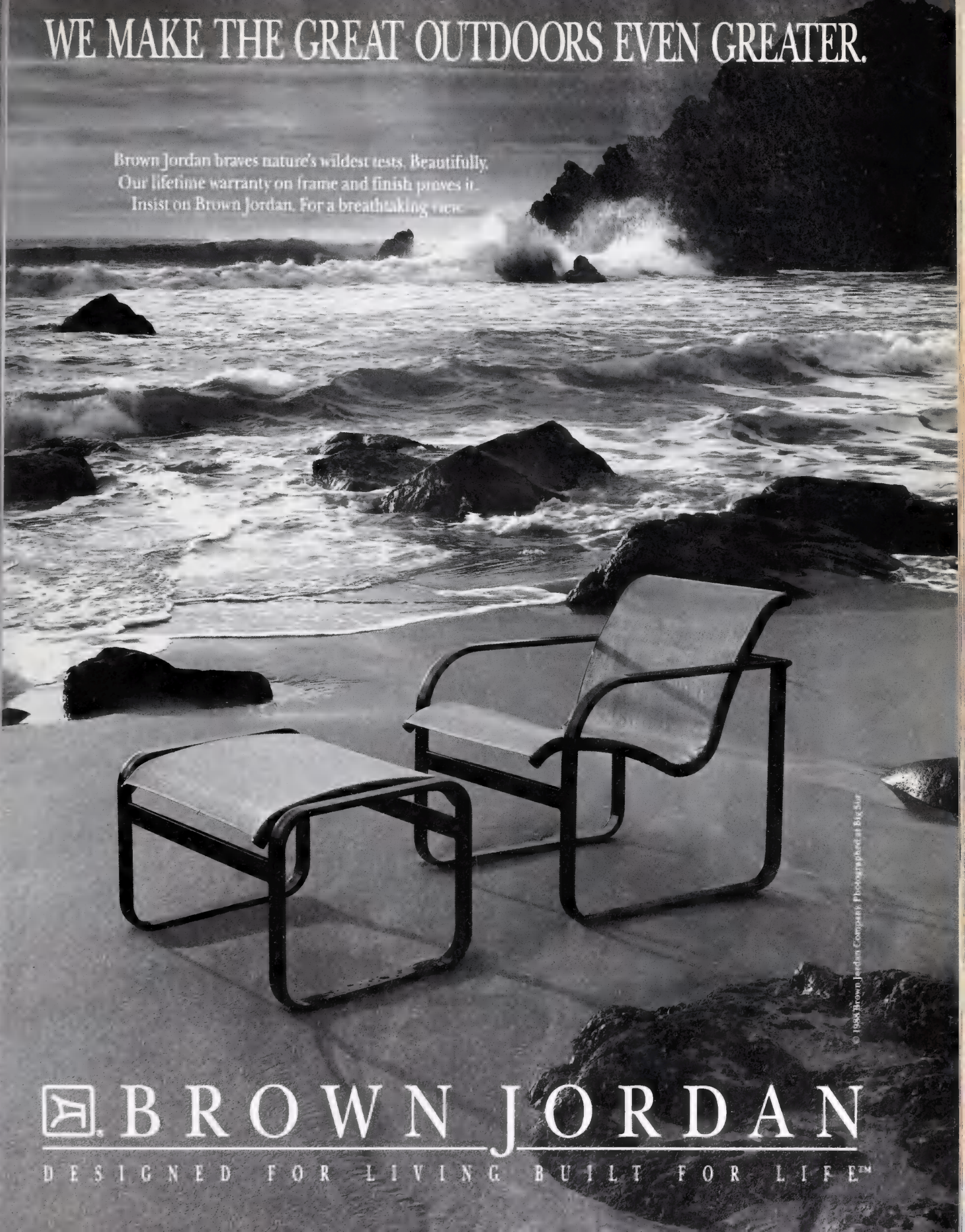
He and his wife decided on a kitchen ell extending from the center of the rear, with a roof line running perpendicular to the main house. That way the picture-perfect lines of the front elevation would remain unchanged. On the exterior, they matched materials carefully: The roof, pitched steeply as on the original building, was made of matching cedar shingles; the walls were made of identical clapboard siding.

Inside the addition, Mr. Carpentier mixed the old with the not-so-old. The kitchen features a delicately carved Federal mantelpiece from about 1810, a likely date for a kitchen ell like theirs to have been added. While much of the detail is of that period, the couple decided that the accoutrements of modernity did not have to meet the same standard. "I didn't want to feel silly putting in electrified sconces," Mr. Carpentier says, adding that he wanted to avoid making the place seem "phony Colonial." His solution was to reach back to the days when modern appliances first began to dominate the country kitchen. The result is a house that looks very much as if one family had lived there continuously, remodeling only when necessary.

These three couples found solutions to individual renovation problems. In doing so, they paid due respect to the architectural attributes of their houses. In all three cases—and in the one pictured—a sensible and sensitive concern for the age, style and vintage of the buildings provided not only restoration assistance but also inspiration for changing and improving the spaces. ■

Hugh Howard is the author of I'm Not Doing It Myself *(Farrar, Straus and Giroux, 1987) and a forthcoming book,* The House Detective.




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An Atlanta decorator remodels a banal ranch as a sophisticated background for fine Southern antiques, as well as a comfortable center for her own family ▶



Nancy Braithwaite collects local pieces but displays them in a crisp setting all her own

Ten years ago Jim and Nancy Braithwaite bought a plain early-'50s ranch house on a pretty street in Atlanta where there are deep front lawns and glorious dogwoods. Their house was one of the least glamorous in the neighborhood, but Mrs. Braithwaite, an interior designer, along with architect Norman Davenport Askins, has given the street facade definition and charm. Now there is a center portico, extensive latticework on which ivy is trained in a grid pattern, and a line of window boxes.

The interior had been equally banal until Mrs. Braithwaite and Mr. Askins replaced all the doors, door casings, windows, hardware and a mantelpiece; installed Colonial-style five-part moldings; and laid down all-new floors of antique heart pine. They added two large rooms at each end of the rear of the original rectangular plan.►

Living room antiques include a c. 1820 Georgia wardrobe *(left)* and local mantelpiece *(right)*. A museum-quality Virginia sawbuck table stands in the corner. An iron ratchet used in an 18th-century cooking hearth hangs on the wall. Black and white plaid wool for lap robes from Gretchen Bellinger Inc.







With two daughters who are now 11 and 16, Nancy Braithwaite needed an informal sitting room that could take "real abuse. It is very important that the girls can spread out and bring their friends." She chose sturdy wicker for this recently added room where she maintains the black and white palette for part of the year, then changes it for spring with pastel linen/cotton slipcovers of Waverly fabric. The family room, which opens at left to the back patio, relates to the older part of the house with floors of old heart pine, an antique Georgia mantelpiece.►

Black and white and putty paint, tones of wicker, iron and old wood yield rooms of rich serenity

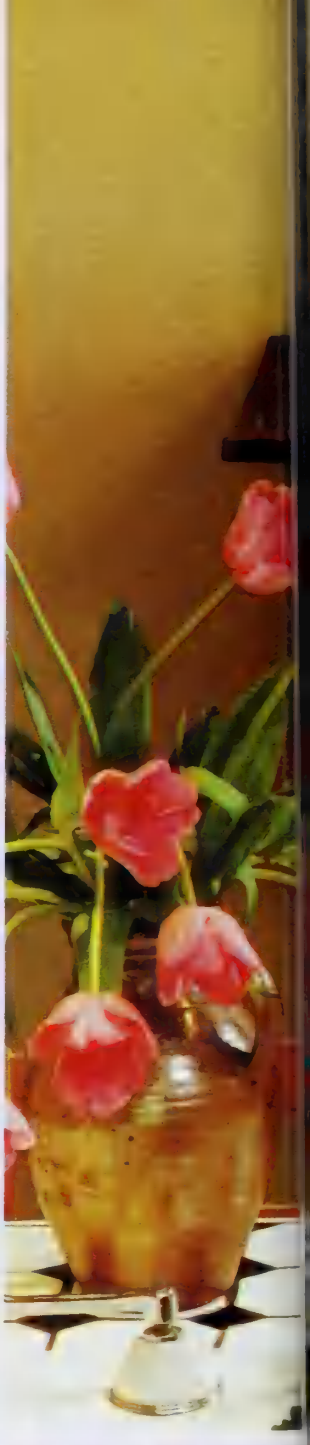
When Jim and Nancy Braithwaite moved to Atlanta, they met the distinguished antiques dealer Deanne Levison. After studying the American and especially Southern objects her shop specializes in, the couple decided they would collect Americana under Levison's guidance and design their house around the collection. Mrs. Braithwaite buys pieces that they can use comfortably and that stand up as individual works of art. Her rooms reflect the same duality: They accommodate the needs of a family of four while serving as showcases for beautiful objects.

Mrs. Braithwaite became so involved in this area of the decorative arts that a few years ago the Atlanta Historical Society asked her to design an exhibition of local antiquities. The piece she coveted most in the show was a Putnam County, Ga., hunt table that ultimately came on the market and into her eager hands. It is now in her dining room.

There are many ways to decorate with country antiques, ranging from strict period rooms to cluttered Colonial Revival cottages. For her clients Mrs. Braithwaite has worked through the entire range, but for her own home she prefers a less traditional, more idiosyncratic approach. When she talks about it, the words she uses are *crisp, clean, quiet, simple, spare.* There is not a rug on her floors, not a ruffle at her windows, not a floral print to be seen, nor—except for the blue in the family room—any wall or fabric color other than black, white or putty.

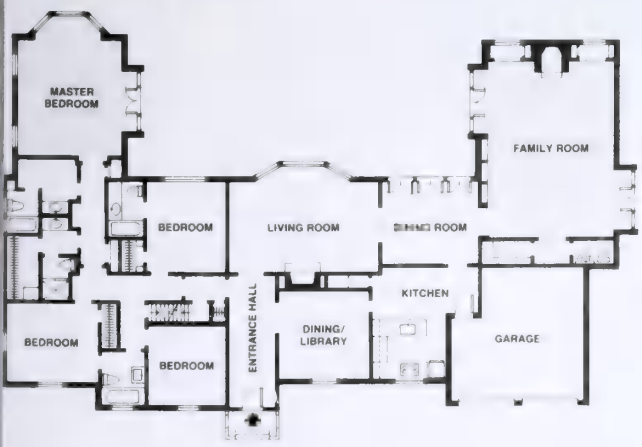
Mrs. Braithwaite lives in the South and grew up in the Midwest, but she says a week spent on Nantucket a decade ago is what formed her preferences. From Nantucket she borrowed the ivy-clad lattice on the house facade, and it was there that she bought the perfect set of 200-year-old Nantucket lightship baskets for the living room mantel shelf. Most important, she feels, was the Massachusetts island's lesson in the pleasures of pure simplicity.►











Far left: Hanging on the matte-black walls of the dining room are works by folk artist Bill Traylor. *Center left:* Unusual wrought-iron throw bolts are from Ball and Ball, outside Philadelphia. *Above:* Hunt board is another rare Georgia antique. *Left:* Shading on plan shows rooms added by the Braithwaites—master bedroom at left, family room at right. *Right:* Colonial-style moldings vary depending on room size. Trim was brought well onto the ceiling to create an illusion of greater height.





Traditional details impart the character ranch houses typically lack

Nancy Braithwaite and Norman Davenport Askins often share clients and sometimes sound like a mutual admiration society. He greatly enjoyed the challenge of helping to upgrade her house stylistically without falsifying its origins. "We wanted to give the house more presence, but Nancy is never pretentious," he says. "There is no fluff in her vocabulary, no excess. In fact, *ditsy* is her favorite insult. So we 'unditsied' the house, overscaled where we could—as in the pane sizes of the French doors, the composite ceiling cornices, the living room mantelpiece, the interior doorways that we raised ten inches. We were careful not to go hog wild; this is still a ranch." Mrs. Braithwaite remembers the project as an exchange of knowledge: "If you can put together an antiques dealer, an architect and an interior designer who work in complete sympathy, it can be really exciting and enriching."■

Writer ELAINE GREENE
Photographer JEFF McNAMARA

Above: **The 11-year-old's splashproof bathroom has tongue-and-groove walls.**
Right: **The master bedroom's sitting corner is used when the girls appropriate the family room. Iron beds were found in Italy.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION





PLAY HOUSE

A summer rental decorated with remnants just for fun ▶



A quick makeover idea: washable cottons tucked around seat cushions



Monday to Friday you'll find David Salomon at some of New York's toniest addresses, decorating with tapestries, antiques and valuable art. Warm-weather weekends, however, the designer spends in this old barn in Southampton, N.Y., surrounded by second-hand furniture, fabric remnants and bits and pieces from local shops. And he wouldn't have it any other way.

"This place is strictly for fun and to please myself," the designer says of the loft he has rented for eight years. It is also proof that you don't have to spend a lot to create a great-looking summer place. In fact, Mr. Salomon didn't buy *anything* specifically for the 20-by-30-foot room and the separate kitchen and bath. Rather, the rooms have been the repository for travel souvenirs, wicker from other apartments, decorating leftovers—"nothing of great value at all."

Nevertheless, there is a richness here that comes from layering color, pattern and texture. Mr. Salomon, who "wouldn't be comfortable in a white or monochromatic environment," has juxtaposed primitive fabrics and rugs from Africa, India and the Caribbean. Tacked to walls, tucked around cushions and laid over the straw floor matting, the high-contrast stripes and geometrics comprise what the designer calls a "living collage" because he is always adding to and changing it. "This has been a continuous game," he says, "a fantasy place where I do whatever I want."

Whatever he wants has included making do with things at hand—even if in less-than-perfect condition. The sofa, for instance, had a slipcover when Mr. Salomon inherited it, but he liked the green-striped upholstery underneath—no matter that the cushions didn't match! Behind the sofa he pinned a 1920s polka-dot scarf. The bathroom door looks like stained glass but is actually painted with watercolors. Shelves overflow with odd china, shells, miniature furniture—anything that struck the designer's fancy. Postcards of his favorite paintings are tucked here and there.

Although intended "strictly for fun," this retreat has become an inspiration for other projects. "Every place I've lived has been a laboratory for decorating experiments," Mr. Salomon says. "But I've learned the most from this silly little barn."■

Editor KIRSTEN HARWOOD
Photographer EDGAR DE EVIA





Adding to the "collage" *(clockwise from left)*: fruits and vegetables, always on display; flowers in a majolica pitcher from Old Town Crossing; quilt, Thos. K. Woodard; on the top shelf, a sailboat built many years ago by the designer's grandfather; yellow plates on table, Bergdorf Goodman.

FOR MORE DETAILS SEE PRODUCT INFORMATION



AN ELEGANT SIMPLICITY

Paul Leonard pioneers a sophisticated new look with spare furnishings and innovative paint

The question we posed to Paul Leonard: Could a house full of English chintzes blossom *without* elaborately swagged curtains and armloads of trim? "Of course," he responded, and even volunteered his Connecticut farmhouse for our experiment. Keeping everything as light as possible was his way of giving English style a fresh twist. For accessories, fabrics ($35 a yard) and wallpapers ($30 a roll), the designer turned to Ad Lib in Atlanta, one of the first U.S. shops to import London decorator Jane Churchill's chintz collection (see page 97). There he also found a bow stencil, $56, to add a flourish to the walls.►

RETAIL SOURCES
Caned armchairs and ottomans, $2,000 per set; coffee table, $1,400; six-sided table, $1,200; all, Paul Leonard Designs. Sofa, $1,350, Century Furniture Co. New needlepoint pillows, $145 to $300, Sweet Nellie. Botanicals, $300 each; engravings, $395 each; all, Ad Lib. Sundial, $450; ivy lamp, $120; magazine holder, $360; all, Limited Editions.

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



Designer Rooms—
At Retail





Any designer with Anglophilic tendencies has a John Fowler witticism up his sleeve. Paul Leonard's pertains to furniture arranging. "Oh, you Americans," the legendary British decorator once remarked, "I could walk into your living rooms blindfolded and not bump into anything." In Mr. Fowler's opinion, American houses had predictable layouts. But a quick perusal of this house belies that observation. In the living room *(previous page)*, sofas and armchairs sit away from the walls; the dining room *(above and right)* has the surprise of an intimate seating area with the feeling of a tucked-away room. What makes it cozy is a splash of pattern on the love seats ($1,800 each, Century Furniture Co.) and rug ($2,200, Ad Lib), a contrast to the spare dining area.►

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



RETAIL SOURCES

Antiques? Guess again. The prints over the sideboard are reproductions ($125 each, framed, J. Pocker & Son). Dining chairs, $850 each, Paul Leonard Designs. New creamware, from $18; shelf unit, $450; book table, $3,600; tray table, $950; wall brackets, $175 each; wallpaper, $30 a roll; border, $15 a roll; lacquered chair, $1,725; all, Ad Lib. Blue bottle, $150, Evergreen Antiques. Hall stand, $975, Wallengren/USA.





Fresh twists: Danish chairs given
a wash of tangerine, unusual antiques paired
with affordable reproductions

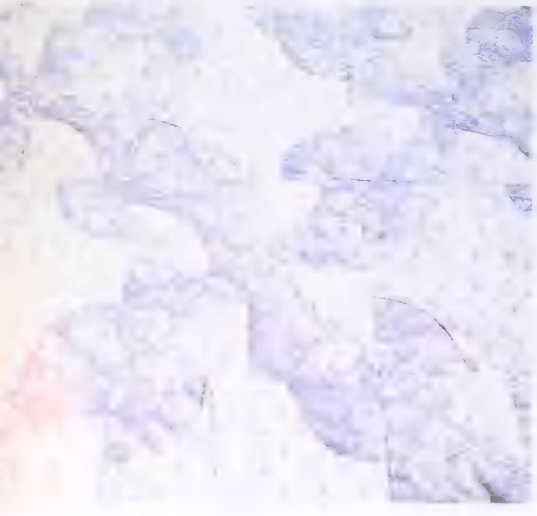
A skillful marriage of plain and fancy: a pine bench and a do-it-yourself quilt *plus* a curvy cupboard and a gold mirror

Here Paul Leonard has paid homage to the traditional star of the English bedroom—a draped four-poster bed—but in a taciturn Yankee way. "I don't like rooms that call attention to themselves," he says. So he chose a clean-lined antique steel bed instead of a fancier four-poster and draped it with simple chintz panels. Their tab tops are secured with Velcro® so it's easy to take them down for cleaning—or turn them white-side-out for summer.

Where to find a suitably simple bedcover? Mr. Leonard decided to have a classic American quilt made in two Jane Churchill chintzes. It's entirely machine-sewn and, according to his quilt maker, easy for an experienced seamstress to make. In fact, she gave House Beautiful a copy of her pattern and instructions, which we'll happily send you if you write HB's Reader Service.

With a blue and white theme articulated by the bed, you might expect Mr. Leonard's choice of wallpaper to carry the same color choices. But instead he opted for a tiny brown print on a beige background because he enjoys mixing blues and browns together. His experimentation with those two colors extends to the beige tapestry pillows on the upholstered Scandinavian bench and the blue accessories in the fanciful pale-brown corner cupboard. Bed linens, Jane Wilner at Barneys New York. Antique Scandinavian mirror over bench, Evergreen Antiques. Carpeting, Anso V Worry-Free Carpet by Karastan.►

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



RETAIL SOURCES
Paul Leonard's mix of blues and browns includes Jane Churchill wallpaper, $30 a roll; border, $15 a roll; and fabric for the do-it-yourself quilt *(left)*, $35 a yard. Painted corner cupboard, $1,600; antique desk, $960; antique cane bench, $390; all, Ad Lib.





Like a secret little garden, a child's room blossoms with flowers on the walls, ceiling and bed

Teamwork prevailed when it came to decorating Samantha's bedroom. "She picked the fabrics she liked," says her father of the rose print that clambers over the walls and ceiling and the pink floral that he made into a duvet cover for her bed. The same fabric skirts a sink in Samantha's bathroom (through the doorway). There, beside the folk art horse, stands another example of her father's artistry: an old chest given new stripes. Over Samantha's bed is a token of her mother, Valerie's, talent: a framed doll kit Mrs. Leonard designed. Carpeting, Anso V Worry-Free Carpet by Karastan, $40 a square yard.■

Editor ALLISON PERCIVAL
Photographer MICHAEL SKOTT

RETAIL SOURCES
Lighting up Samantha's room is a Kashmire lamp, $195, with a pleated shade, $80. It's from Ad Lib, as are a painted English side table, $1,495; desk, $3,000; dog engravings, $500 each; and fabrics in the bedroom and hall, $35 a yard. The painted bench *(above)* by Williams-Fiala, available to order for $800 from Sweet Nellie, the source for the hat boxes, $75, and throw, $345.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES





STRIPES!

A favorite supporting character moves into a starring role as the freshest pattern on the decorating scene



After the surfeit in recent years of chintzes and other lavish florals, stripes are as welcome as fruit sorbet following a rich three-course dinner. Stripes have always had their moments of glory, but have never been more appealing than now. The order of these straightforward lines with their disciplined use of color is a refreshing antidote to an excess of unrestrained pattern. Stripes, in fact, have a calming effect, and even one chair slipcovered or upholstered in a striped fabric can bring relief to a room overloaded with patterns.►

Above: **Stripe on tufted bench, $22 a yard, Covington Fabrics Corp.**
Left: **Scrolled armchair upholstered with moiré fabric, $922 from Pearson Co.**

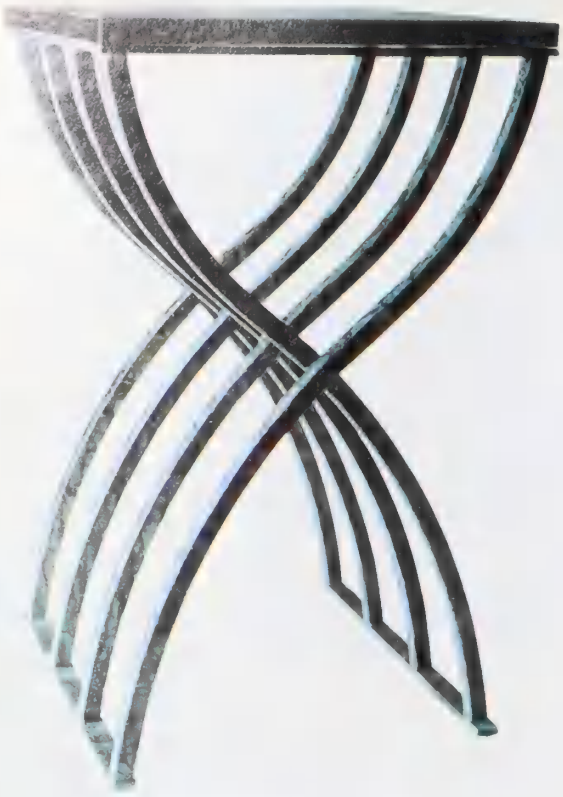
ALL PRICES ARE APPROXIMATE SUGGESTED RETAIL

Design Focus At Retail



Wallpaper, $7 a roll, IKEA. Fabric on screen, $15 a yard, Laura Ashley. Stripe on récamier, $22 a yard, Raintree Designs; récamier, $4,876, Karges Furniture Co. Pillow fabric, $22 a yard, Covington Fabrics Corp. Table skirt, $18 a yard, Spectrum Fabrics Corp. Balloon shade of batiste, $25 a yard, Marimekko. Mohair throw, $140, Palais Royal. Slipcover on white armchair is made of ticking, $35 a yard, P/Kaufmann, Inc.; armchair, $1,630, Karges Furniture Co. Sisal carpet, $39 a square yard, Merida Meridian. Tufted bench, $347.50, Lee Industries. Blue and white charger, $900; plates on wall, $450 per pair; both, Bardith. Verdigris sailboat, $360, Limited Editions. Redouté engravings, $1,100 and $1,200, W. Graham Arader III.

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



An informal stripe like ticking can take the starch out of a formal dining chair

To think of stripes as simply an antidote to excess would imply a limited use when quite the opposite is true. As the supply of stripes grows, the number of ways to use them also grows. Decorators—both professionals and do-it-yourselfers—have discovered the fun of covering a somewhat formal piece of furniture with an informal stripe. And furniture manufacturers are not far behind. Another visible trend is that of using two or more striped patterns together. There was a time when decorating rules decreed, "Only one striped pattern per room!" As this contemporary vignette *(opposite)* proves, stripes scintillate when used on walls, chaise and pillows.►

Opposite: **Red ticking on walls, $20 a yard, David Rothschild Co., Inc. Blue ticking on chaise, $19 a yard, Waverly; chaise, $1,148, Lee Industries. Fabric on both pillows, $22 a yard, Covington Fabrics Corp. Metal armchair, $625, Sarreid, Ltd., with fabric on seat cushion, $22 a yard, Covington Fabrics Corp. Tulip engraving, $2,800, W. Graham Arader III. Verdigris floor lamp, $150, Robert Abbey Inc. Striped floor made of alternating boards of Tundra flooring, $50 per 19-1/2 square feet, IKEA. Striped shoe, Charles Jourdan. Lampshade spray-painted red, Shadey Business.**

FOR RETAIL SOURCES AND STORES NEAR YOU SEE HB READER ADVANTAGE PAGES

Above: **Side table with verdigris finish and frosted glass top, $540, Design Institute America.** *Near right:* **Zebra-striped cup, $20, and saucer, $17, by Nancy Berg for Rogers-Tropea, Inc. Striped square plate, $27.50, Dorothy Hafner.**





Right: **This tall, proper-looking dining chair upholstered in black and white ticking is a good example of how to use a casual stripe to take the starch out of formal furniture; $586, Pearson Co. Ticking is a stock fabric from Pearson.** *Left:* **Fabric for boat sail is Verandah Stripe, $26 a yard, Waverly.**





Underfoot and on the table, on walls and chairs, stripes are as welcoming as spring



Unlike more complex patterns, stripes have an almost universal appeal. However, they haven't always been universally available in the wide variety of colors and configurations that they are today. Designer William Diamond (see HB, February 1988), for one, has noticed an enormous change. "Stripes are the simplest of all patterns, and that's one reason why I love them," says Mr. Diamond, who began looking seven years ago for stripes to go with the chintzes he was using. "I wanted clean, fresh stripes that would enliven the chintz," he explains. "There were elegant brocades, satins and damasks, but very few patterns with a two-inch stripe on chintz or on canvas."

Since that time textile designers and fabric houses have begun producing stripes in glorious abundance, with wallpaper producers following suit. And variations on the striped theme are appearing on dinnerware, flatware, sisal carpeting and sheets. Indeed it is possible to find a stripe for every surface in your house and for every room, whether it is traditional *(see pages 88 and 89)*, contemporary *(preceding pages)*, country *(right)* or something in between.■

Editor KIRSTEN HARWOOD
Photographer JERRY SIMPSON

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES
FOR MORE DETAILS, SEE PRODUCT INFORMATION







Above: Wallpaper below plate shelf, $18 a roll, The New Classics, Inc. Above plate shelf, sheet, $55 for king size, Esprit for WestPoint Pepperell. Twig armchair with green stripe, $1,360, DAPHA, Ltd. Regency dining chair, $725, Jeffco, with stripe, $22 a yard, by Raintree Designs. Table skirt fabric, $35 a yard, Beachwood Wallcoverings. Cotton dhurrie, $500, Shyam Ahuja. Plates and platters, $38 to $44, Victoria and Richard MacKenzie-Childs, Ltd. Candlesticks, $45 each, Limited Editions. *Opposite, bottom left:* Side chair, $763, Casa Stradivari; fabric on seat, $22 a yard, Covington Fabrics Corp. Sofa, $1,400 with fabric shown, Lee Industries. Rag runner, $44, The Weavers Corner. Tablecloth, $22 a yard, Raintree Designs. Border on cloth, $22 a yard, Covington Fabrics Corp. Antique pine table, $575, Evergreen Antiques. Fabric on wall, $30 a yard, Marimekko. Urn, $450 for a pair, Limited Editions. Coffeepot, $49, Thaxton & Co. *Opposite, bottom right:* Pink and white chair, $475, Carson's of High Point. *Opposite, top:* Napkin fabric, $23 a yard, Waverly. Flatware, $65 a place setting, Thaxton & Co. Wineglass, $58, Rogers-Tropea, Inc.



BEYOND CHINTZ

What's next? London's top decorating shops reveal the latest takes on the English country house look.

Ask about new style directions in English decorating, and you'll quickly receive a polite but quizzical look. "Trends? But we don't have trends," you'll be told. As Colefax and Fowler's Henry Greenfield says, "The very word makes me cringe." But changes—one might even say trends—are afoot in London's top decorating shops. The reason: The overwhelming popularity of England's classic look has spurred its leading decorators to take a fresh look at their national style. After all, if there's one thing they abhor more than being trendy, it's being clichéd.

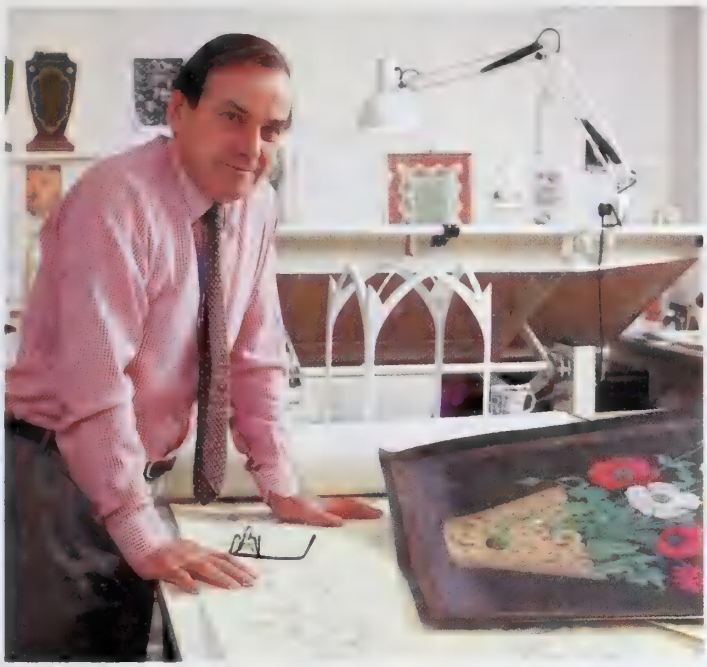
Signs of change are evident at Colefax and Fowler, a firm famous for its lush Victorian chintzes. This year's garden-variety prints are even more elaborately scaled and intricately drawn. "It's not just the little sprig that everyone does," says George Oakes, who presides over Colefax and Fowler's design studio. "The market is saturated with the chintzy look," he says, acknowledging that Colefax has a host of weak imitators. That's one reason why Mr. Oakes, in addition to creating crème-de-la-crème florals, is looking for new influences: vintage geometrics that look surprisingly modern, Gothic Revival prints, ikat weaves, prints on linen, and reproductions of late-18th- and early-19th-century chintzes—designs that predate the Victorian floral extravaganzas.

In pursuit of fresh fabrics, Londoners have been beating a path to Putnams ever since Antoinette Putnam introduced fabrics with prints borrowed from old porcelains. "Most people seem to have a bit of blue-and-white china left to them by their family," she says, but it took her venture into fabric design to popularize this classic element of English decorating.

In addition to looking beyond florals, Londoners are looking beyond cottons. "A big return to linen is just about to break," says Jane Onslow of Charles Hammond. While any waning of the English love►



Cachepots and china *(above)*, pillows and rugs *(right)* are among the new products Colefax and Fowler has developed for its Fulham Road shop.



"We're moving away from roses and ribbons"
—George Oakes of Colefax and Fowler

Sketching plans for even more innovative chintzes is artist George Oakes *(above)*, head of Colefax and Fowler's design studio. He's also experimenting with linens and weaves, a trend that's emerging strongly at the stylish Charles Hammond Shop on Fulham Road *(bottom right)*.







"A big return to linen is just about to break"
—Jane Onslow of Charles Hammond



Antoinette Putnam prefers the chintzy English look on transfer-printed china *(above)*, a hot collectible. When it comes to fabric, she turns to her blue-and-white prints with designs borrowed from vintage porcelains *(top right)*.





"Richer color—that's what's catching my interest"
—*Nina Campbell*

affair with chintz may come as a surprise to foreigners, decorator Christopher Hammond explains that chintz was initially attractive because "it was cheap." Now, he adds, "people have a bit more money, and they're wanting weaves, linens and higher-quality fabrics." Decorator Nina Campbell concurs, adding that her new line of fabrics has a number of prints on linen. Her popular ribbon stripe (see it on her shop walls) "has an entirely different, marvelous look on linen," she says. New inspirations for her fabrics include Alsace shawl borders, which she's reproducing this year, and stronger colors. "I'm bored with pale pink and pale blue," she says, referring to the classic English preference for pastels. Last year, she created a splash by replacing the mottled yellow walls of her shop with brilliant-green wallpaper. "It's so much more exciting," she says.

And exciting shops tempt Londoners, many of whom were brought up to think decorators and decorating "bad form," into experimenting with new looks. Leading this trend is Jane Churchill, who two years ago expanded her design atelier to include a Sloane Street shop, which, as she puts it, is "geared to anyone who wants to come in without a decorator." Indeed, one can dress a room from head to toe (or toe to head) with beribboned rugs, headboards and a bath hat to match. "There's enough range here to do a hundred different rooms," she says.

Chances are, these 100 rooms would be a lot less "done up" than they would have been a few years ago. "Schemes are getting simpler again," says Mr. Hammond. "One gets slightly smothered by overfussy interiors," explains decorator and shop owner Joanna Wood. She describes the process of "sitting down and thinking about the curtains and deciding, 'No, don't spoil the outline with ruffles.' " In one of her recent jobs, for example, she edged and lined cream fabric curtains with navy-blue. "Tailored but classic," she says.

One hallmark of English decorating that Ms. Wood and her colleagues feel has been overdone is the painted finish. It was once an elite wall treatment, but "now every other coffee table book is on how-to drag-painting," laments Ms. Wood. "People have learned the technique but not the mixing of color," says Ms. Campbell. But neither decorator is ready to relinquish softly mottled walls. "They just add such a translucent glow," says Ms. Wood. And what could be more important in a country where sun is so unreliable?

But there is a new paint treatment that's catching the interest of Londoners: stenciling—not American country hearts but bows, swags and architectural motifs that have traditionally been the domain of trompe l'oeil artists. One of the best resources for this exciting new treatment is Carolyn Warrender's Lower Sloane Street shop. Not only does she carry Jocasta Innes's Paintability stencils (see her bow on page 81), but her own Architextures stencil collection includes egg-and-dart, laurel leaf, bows and 17 other designs. Her stencils are available by mail and, in addition, many of the products on these pages have American sources. For complete information, plus a list of other English shops worth a visit, turn to page 122.■

—CLAIRE WHITCOMB

Editor KATRIN CARGILL

Photographer MICHAEL DUNNE





The tulips of Nina Campbell's curtains *(top)* were drawn by a contemporary artist. "I do not do reproduction chintzes," she says. In her shop *(above)* fresh influences include batik pillows and a kilim-covered chair.

"I'm looking to old-fashioned damasks in cream-on-cream, red-on-red and so on"
—Jane Churchill

Ready for the do-it-yourself customer is decorator Jane Churchill *(below)*, with her own fabric, trims, framed botanical prints, even ready-made throw pillows *(opposite, top left)*. (See more of her fabrics on pages 80 to 85.)



The natural successor to painted finishes is stenciling, according to Carolyn Warrender *(below)*, who has developed her own line of architectural stencils to edge walls, windows and more.





"I'm mad about pairs," says Joanna Wood *(above)*, who also has an eye on Regency furniture, lamps with column bases and fan trim ("my favorite"). Below are her own versions of English bedroom essentials.

"One gets slightly smothered by overly fussy interiors"
—Joanna Wood



KITCHEN WITH EUROPEAN ROMANCE

A well-traveled couple brings French and Italian details into a state-of-the-art kitchen

Sketchbooks in hand, Stuart and Judy Hagmann traveled through France and Italy, compiling an assortment of unusual souvenirs: drawings of native design elements. The purpose of their quest was to incorporate details they admired into a kitchen-breakfast room addition to their Los Angeles house. Armed with their collection of notes and photos, the Hagmanns then went to architect and kitchen designer Paul Bailly, who worked closely with them to transform their ideas into a cohesive design. "We had a clear concept of what we wanted," says Mr. Hagmann, "and brought Paul in on the adventure."

But it wasn't just an adventure in aesthetics. While the kitchen had to remind them of their travels, it also had to accommodate serious cooking. An accomplished cook despite her small kitchen, Mrs. Hagmann had been teaching a cooking class for 13 years—in other people's kitchens. Having cooked in good ones, she knew what she needed: commercial appliances, yards of storage and countertop space, and enough room for her 16-member class to move about. She got it all, in a new kitchen four times the size of her old one, now a butler's pantry and passageway.

While some details are inspired by French or Italian models, others, such as the beamed ceiling, defer to the rest of the house. Tall windows and a raised cupola with clerestories let in sunlight.►



Hidden behind the whitewashed oak cabinets of the center island are ice and ice-cream makers, bread drawers, oversize pots, a trash compactor and a TV on a pullout shelf. The plant and the jars are moved aside for cooking classes.

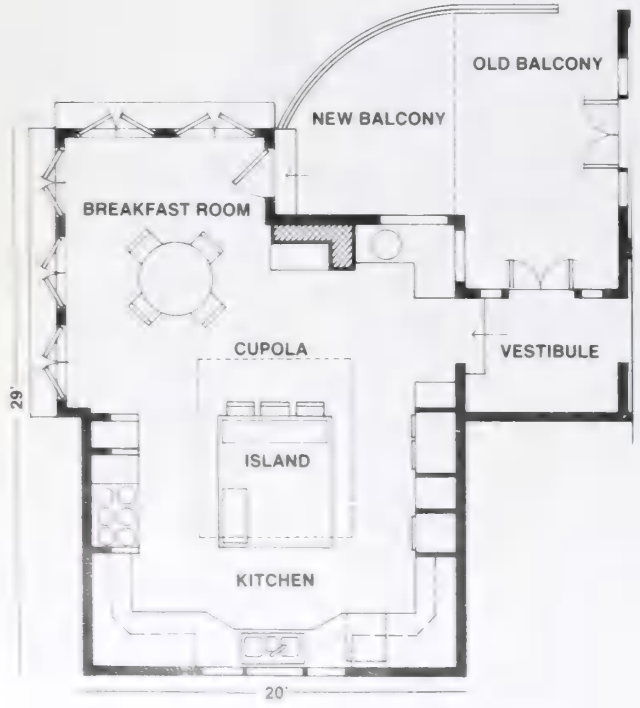


Stuart and Judy Hagmann's storehouse of ideas wasn't the only collection Paul Bailly mined for his design. The architect put Italian *putti* to work on each side of the stove grotto. Gazing at each other, they lend character as well as support. But they wouldn't look so much at home there if they weren't surrounded by so much tile—four different kinds! The Italian-style relief tile unites the stove grotto, fireplace and cupola; a pink French tile too delicate for heavily used surfaces is perfect for backsplashes; new French tiles combined with tiles recovered from old châteaux make a colorful floor; and smooth white tile covers countertops, some edged in brass. "There is a moment when it all comes together and you think, 'Oh! That's so fabulous!' " says Mrs. Hagmann. "When they put up the tile, we knew it was right."

With such unique tilework, the Hagmanns couldn't settle for traditional cabinets. Having seen baskets used as drawers in the South of France, they set out to find some to do the job, and Mr. Bailly designed the slots to fit. Glass cupboards show off dinnerware; unusually placed shelves and two mantels draw focus to collections. But the design also provides hiding places for more utilitarian objects, such as appliances that fit in the center island and behind tambour doors. And by designing the stove hood to look like a French-inspired fireplace, the architect has given a harsh piece of equipment the comforting appeal of a hearth. "Now it's part of the architecture," says Mr. Bailly, "and not just another appliance."

For a year after the addition was completed, the Hagmanns never set foot in the dining room, even when entertaining. Now they're forcing themselves back—but only for dinner, after hors d'oeuvres served under the cupola. "There's one unfortunate thing about this room," says Mr. Hagmann. "We don't need any of the others!" Relief tile, Country Floors Inc. Floor, backsplash tile, La France Imports, Inc. ■

Editor NANCY GOSLEE POWER
Photographer ELYSE LEWIN





Above: French-style dining chairs were made in Italy—another indication of how both countries are represented throughout the addition. Door on the right leads to a terrace. _Left:_ Floor plan shows how stools pull up to the island, so Mrs. Hagmann's two daughters can keep her company while she cooks. Dotted line indicates cupola. _Right:_ Ceramic jugs from Italy line up on a tiled shelf in the stove grotto.





CAPABLE COTTAGE

One small studio that does it all: playhouse, office, guest quarters and garage

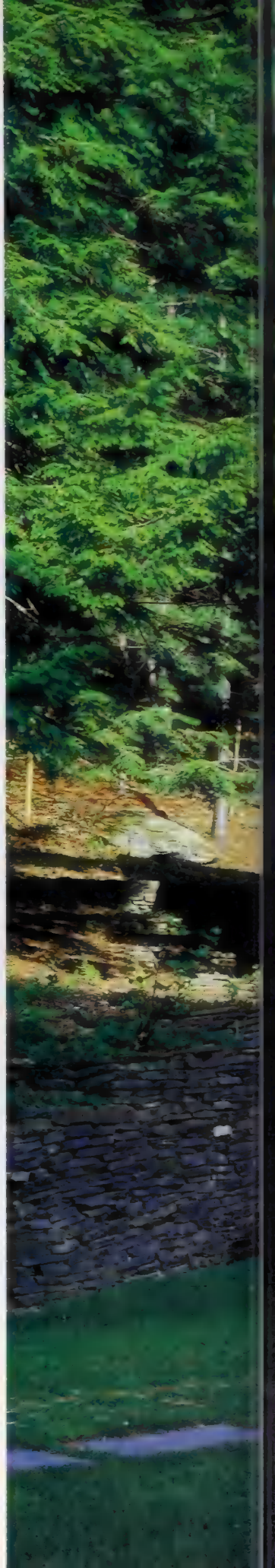
This little studio only looks as if it's been leaning up against a mountain for ages. It was actually built recently to alleviate some of the problems troubling this otherwise idyllic retreat in Woodstock, N.Y. "The main house had become rather formal," the owner recalls, "so my daughters were banished to the screened porch to play." The family also needed guest quarters and a garage. And with only a dirt road leading through the property, "the mountains seemed to practically slide into the house," says the architect of the new studio. A separate cottage to serve as guest quarters, playhouse and garage seemed to be the answer.

After several disappointing false starts with other architects, the owner sought the advice of R. M. Kliment & Frances Halsband Architects, a New York City firm. The architects' familiarity with Woodstock, where they spend their weekends, gave them a strong sense of what would be appropriate—so much so that the final design of the studio deviated little from their first sketch. They combined native materials and decoration derived from nature (both characteristic of the Arts and Crafts style traditional to Woodstock) with elements of the small villas with flowers pouring over porches that the owner had admired in the Italian Alps.

"However, it was as much a landscaping project as anything else," Ms. Halsband recalls. "The key element of the design solution is the retaining wall made of native blue stone." In fact, the studio was made to be an integral part of the wall. Together they define the inhabited portion of the estate carved from the forest. ►

Antique wicker chairs on porch are from Apple Antiques, West Hurley, N.Y. The roof of the studio *(below)* echoes the peaked, shingled roof of the main house.









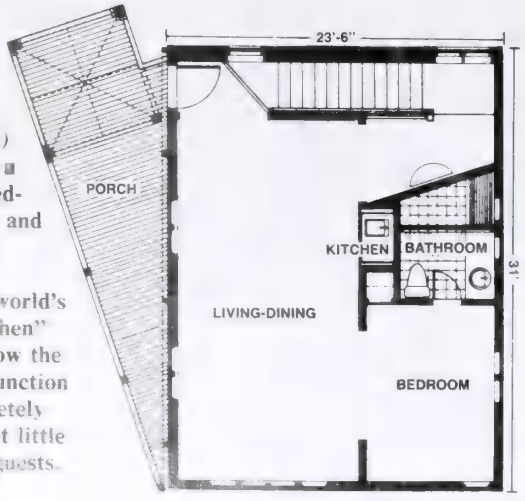
"Inside the studio," the owner says, "I am always aware of the outdoors"

Large windows and a glass door look out over the porch to make the most of the estate's spectacular view of three states. Smaller windows frame the view of the woods. In the Arts and Crafts tradition, decoration is inspired by nature: William Morris fabric on the ceiling, botanical prints from J. Pocker & Son on the walls, even a sculpted watermelon from Zona on the 19th-century blanket chest from Evergreen Antiques. Easy-to-move wicker furniture from Zona and woven rugs from Elizabeth Eakins Inc. make the studio's light-filled main room adapt more easily to a variety of activities.

Unfortunately, by the time Kliment/Halsband Architects had the opportunity to design the studio, the little girls for whom it was originally intended had grown up. Yet the flexibility of the design still paid off. There's a new baby boy, but the owner liked the studio so much he adopted it as an office between rounds of weekend guests.■

—SUSAN ZEVON

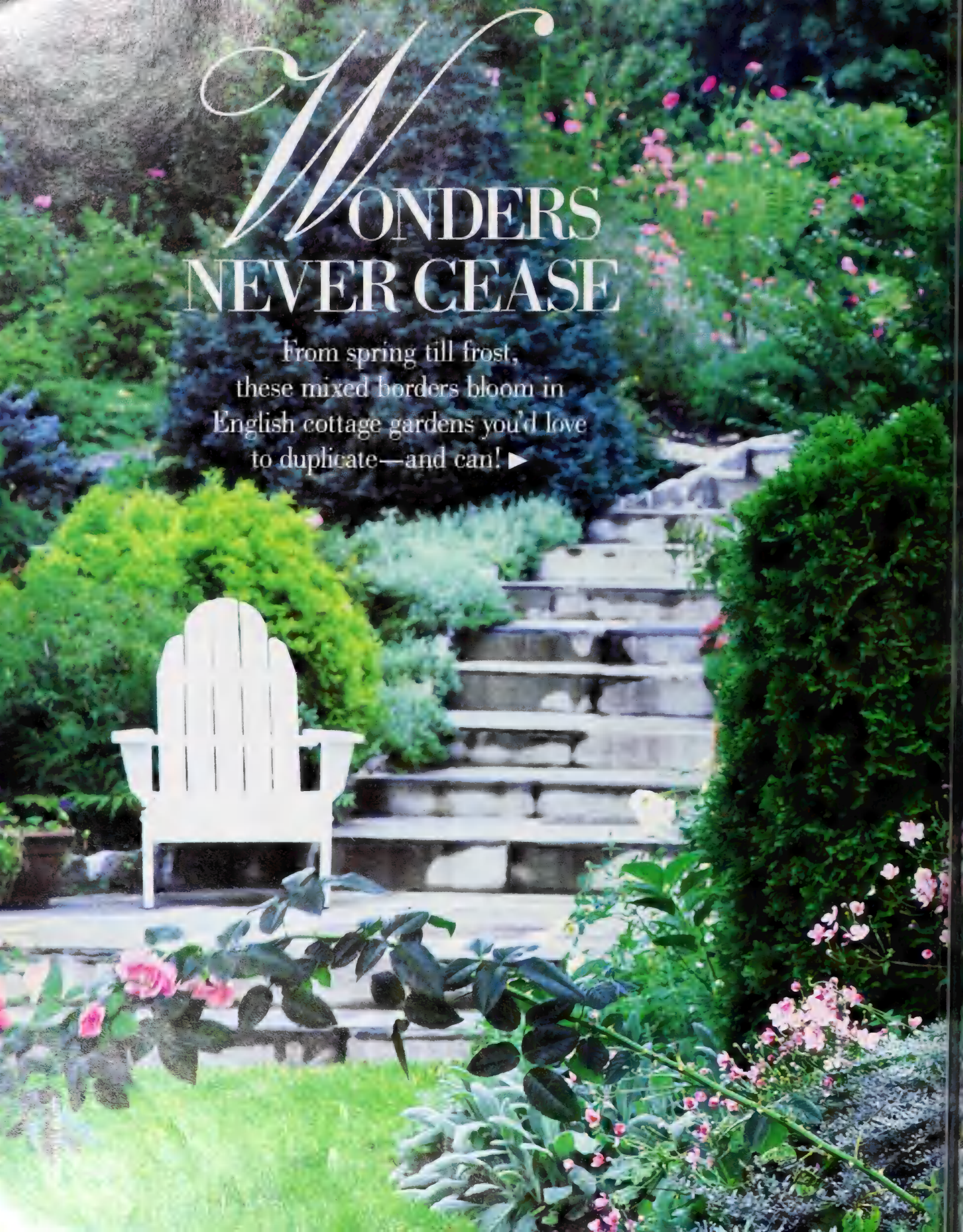
Photographer LANGDON CLAY



Plan *(right)* shows how a separate bedroom, bath and what Ms. Halsband calls "the world's tiniest kitchen" *(above)* allow the studio to function as a completely independent little house for guests.







WONDERS NEVER CEASE

From spring till frost,
these mixed borders bloom in
English cottage gardens you'd love
to duplicate—and can! ▶



"The informal garden I planned is based on a principle that would apply to any region..."

ELEMENTS OF THE COTTAGE GARDEN

- The value of good foliage cannot be overstated. Flowers come and go, but leaves last all season. Gray, green, variegated and copper-colored leaves of perennials and shrubs, as well as the shapes of the leaves (broad, lacy, swordlike, etc.), give plants an added dimension in the garden design.
- Good choices for foliage: lady's-mantle, windflower, astilbe, bergenia, goatsbeard, plume poppy, hosta, iris, senecio, peony, meadow rue, mullein, yucca, all the grasses, ferns, lilyturf, catmint, Russian sage, all hydrangeas, yew, arborvitae, rhododendron and rose of Sharon.
- Create a foil for your plants. A background of an evergreen hedge or a fence covered with climbing plants not only sets off the plants but gives a sense of enclosure and intimacy.
- Plant perennials in large groups or drifts unless you have a larger architectural specimen such as plume poppy or an ornamental grass. Except for the ornamental grasses, which can be planted singly due to their vertical mass, use odd-numbered groups of three, five, etc., because they are less apt to come out unnaturally shaped.
- Mix both evergreen and deciduous shrubs as well as small trees into your garden, to improve scale and add mass.
- Make your garden border wide enough to plant large groups of perennials and to include shrubs and small ornamental trees. This means making the border at least six feet wide, where you can.
- Use proper nutrients and two to four inches of mulch.

In the winter of 1985 my wife and I bought our 1830s Greek Revival house in a small village on the Connecticut shore. Situated across from a park with views of the Long Island Sound, the house and its setting were perfect. But the yard, except for an old rock garden, lacked charm. I spent much of that first winter sitting at a table by a bay window looking out over the yard with my sketch pad, assorted plant catalogs and garden books that put forth the principles of English country gardening—*The Well-Chosen Garden* by Christopher Lloyd, *The Art of Planting* by Graham Stuart Thomas, *Color in Your Garden* by Penelope Hobhouse, to name a few. What I envisioned was a romantic cottage garden based on those of the 18th and 19th centuries, with perennials, shrubs and trees planted together intimately to take advantage of each plant's color, size, foliage and flowering season. The informal garden I planned, incidentally, is based on a principle that would apply to any region: Choose plants that will supply the requisite height, mass and background. In the spring of 1986 I started planting, using species that would flourish from spring until frost. I planted old-fashioned roses, lilacs, mock orange, tamarisk, summer sweet and hydrangea singly and in groups mixed among drifts of catmint, tickseed, Siberian iris, mallow and several varieties of ornamental grasses. To give the garden the necessary mass and scale, I planted several evergreen shrubs; to create privacy and a foil for the flowering plants, a yew hedge. Though it looks complete, the garden is still in its infancy. To me, any garden presents a new opportunity for change and experimentation.■

—MARK INABNIT

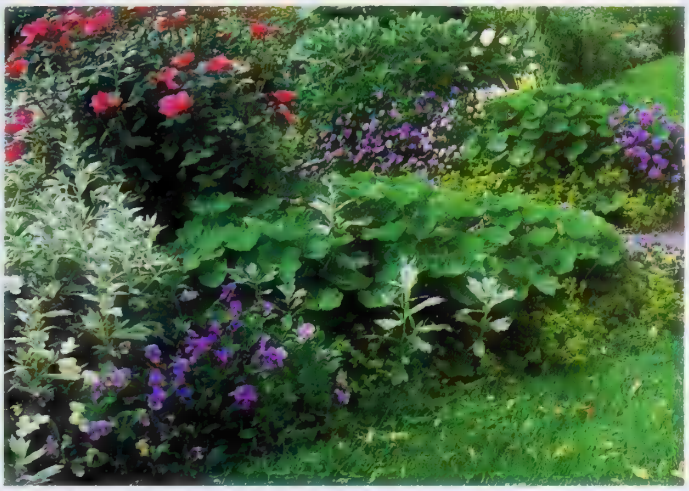


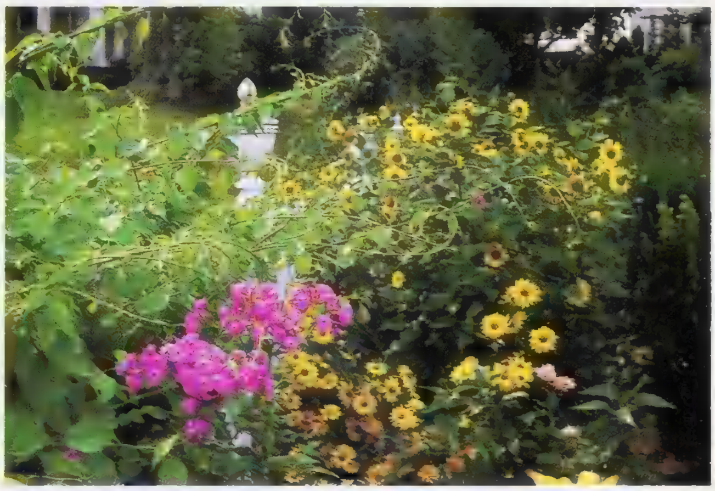
Below: **The tree peony, a garden aristocrat, is unmatched for its large blooms, height (up to five feet) and mass. It usually blooms in June for about four to six weeks. Often used as an ornamental shrub, it has been known to thrive for a half-century or more.**

FOR GARDEN PLAN ON PREVIOUS PAGES, SEE PAGE 141

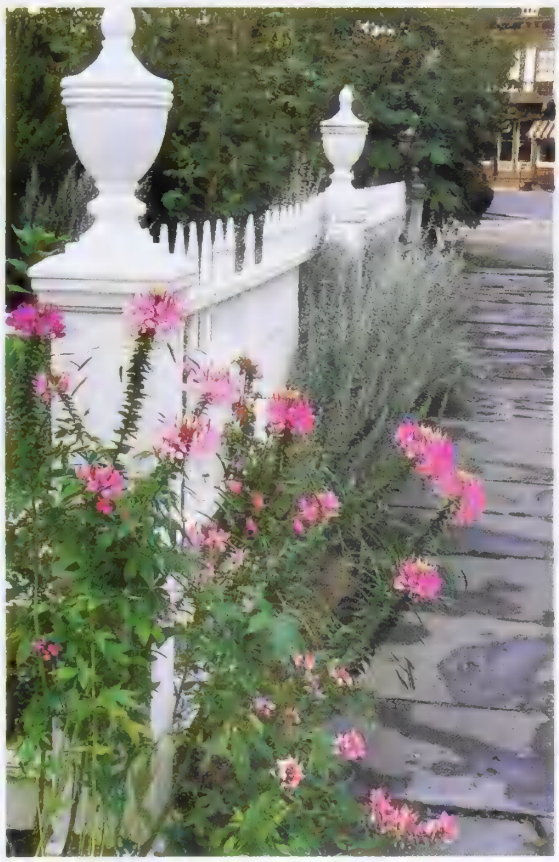












Clockwise from top right: The entrée, with a mid-fall display of nicotiana, an annual; tall spires of loosestrife appear behind the gate. An early-fall profusion of pink phlox and heliopsis evokes the cottage-garden style. Cleome and southernwood spill through the fence from summer to fall. Foxglove adds a spire of late-spring color set against Japanese dogwood trees. A June border of 'Betty Prior' roses underplanted with lady's-mantle, southernwood and *Viola cornuta*. The flagpole path with arborvitae 'Emerald,' sedum 'Autumn Joy,' lamb's ears, catmint and roses in early fall.

TOP LEFT, MICHAEL SKOTT. ALL OTHERS, MARY VETEK INABNIT


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BACK TO BASICS



TREAT LOAF

Real food and hearty home cooking are in, and meat loaf is making a striking comeback. It's turning up at restaurants across the country, from chic Mortimer's in New York City to trendy Max's Diner in San Francisco. But meat loaf's appeal is old news to Lyn Hutchings. As a child, she loved her mother's loaf so much she'd eat it cold—for breakfast. Even now that she's an established interior designer and a skilled cook, she adores meat loaf. And she's learned why it tastes so good the next day: The longer it stands, the more the flavors develop.



For cold-weather entertaining, she serves her round loaf hot (to make, see recipe section). Although the basic ingredients are like her mother's, she adds extra herbs and spices. But, then, she doesn't invite her mother over to eat it. Instead, Ms. Hutchings likes to serve a meat loaf supper to four or six friends "who appreciate sitting down to a good—if simple—meal" around the breakfast room table of her New York City apartment. "Everyone's casual these days," she says, "and I'd rather eat in a cozy space than in the dining room." When she had a less complicated life, she held dinner parties every week, but as a busy working mother, she finds casual, spur-of-the-moment gatherings just the right speed.

And meat loaf's the perfect standby. "I can make it after work," she says. "Everything comes from the market, so I don't need to seek out specialty shops."

In cooking classes, Ms. Hutchings learned how colors work together in food. "A meat loaf full of bright bell peppers," she says, "is not just brown, bland-looking meat." And beans and three-green salad are more healthful accompaniments than buttery mashed potatoes.

Ms. Hutchings sets a colorful table, too. She mixes spattered dinnerware with glass salad plates, wooden salt bowls, chunky bistro glasses and ceramic vegetables.

"I love to cook," she says. But Ms. Hutchings is a busy woman. Luckily, an old favorite never lets her down. ■

MENU

*Meat Loaf**

Green Beans Parmesan

Three-Green Salad With Red Pepper Vinaigrette

Apple Crisp

California or Washington State Merlot



From *Mary Emmerling's American Country Cooking*. Copyright © 1987 by Mary Emmerling. Photographs copyright © 1987 by Michael Skott. Reprinted by permission of Clarkson N. Potter, Inc. All rights reserved

*TO MAKE, SEE RECIPE SECTION



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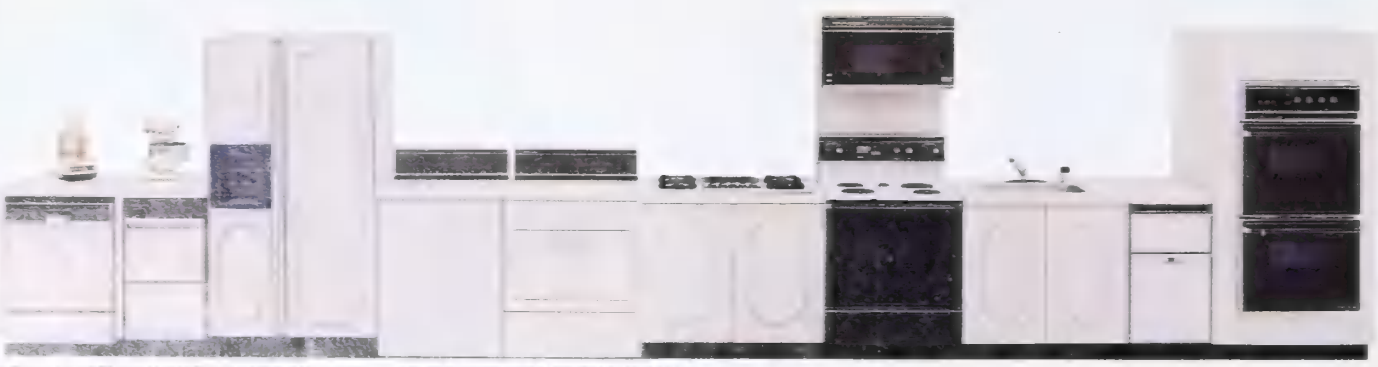
And built-in ovens which let you cook faster and brown more evenly. And built-in cooktops which let you precisely dial any temperature from the lowest simmer to the highest boil.

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LUNCH TIME

Life in the fast lane doesn't mean that lunch at your desk has to be boring—or nonexistent. It's easy to treat yourself to temptations such as Alfred Portale's roast beef and havarti with sprouts, escorted by a variation on David Bouley's three-bean salad. ►

Innovative midday meals from some of America's best chefs and caterers







Okay, I confess. For years, my midday meal consisted of cottage cheese, a diet soda and a stick of sugarless gum. Now—hundreds of nutrition articles later—I jolly well know why I was hungry, tired and ill-humored. Call it nutritional starvation, as well as boredom with a lackluster "menu."

Indeed, the more we learn about nutrition, the better choices we can make, but it is still easy to be fooled. Most of us know by now that a meatball hero, fries and a chocolate shake do not a healthy lunch make, but what about the ubiquitous salad bar, with its gleaming vegetables and fruits? Don't be tricked by this villain in disguise: More often than not, the fat-and-preservative-laden dressings ooze over vegetables chopped so long ago that they've been depleted of much of their vitamins and minerals (at room temperature fresh produce begins to loose vitamins B, C, A and folic acid immediately after being cut). And that old friend the office coffee cart is best for juices and skim milk: Oversweetened yogurt and packages of things that begin with the word "salted" and end with the suffix "-itos" will not fuel you through the afternoon.

So what's the answer to the lunch dilemma? If there's not a health-conscious take-out shop nearby, try preparing lunch yourself. Some planning is required, but you'll be guaranteed a repast that is not only more healthful, but also less costly.►





Opposite, top to bottom: Avocado-cucumber soup, Café Provençal; and Oriental turkey salad, Bodega Bay Café; both from Leslee Reis, Evanston, Ill. Avocado sandwich, Plums, New York City. Mary Alice Sutherland, associate manager for development at The Metropolitan Museum of Art in New York City, lunching on a smoked turkey and radicchio sandwich from Piatti Pronti, New York City. *Above:* Eggplant sandwich, Donna Nicoletti, Greens, San Francisco. *Left:* Tex-Mex crab roll, Ben Barker, the Magnolia Grill, Durham, N.C.





Herbed cheese, radish and enoki mushroom sandwich *(top)* inspired by Leanne Strong, Brown Bag It, Brookfield, Wis. Sesame chicken salad sandwich *(left)*, Plums, New York City. *Opposite, top to bottom:* Lamb pitas with cumin and peppers, Ben Barker, the Magnolia Grill, Durham, N.C. Open-face fresh tuna patty sandwich, Alfred Portale, Gotham Bar and Grill, New York City. Goat cheese and sun-dried tomato sandwich with Parmesan vinaigrette and basil, Fisher & Levy, New York City.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION

RECIPES BEGIN ON PAGE 128

For a nutritious repast, choose whole-grain breads and go easy on the mayo







By making lunch at home, you can control the amount of fat, salt, sugar and preservatives you use," says Heidi Jaye Silver, M.S., nutritionist at New York City's Plus One Fitness Clinic, where she offers one-on-one dietary advice. "With imaginative, nutritious meals, you can satisfy your palate as well as your body's requirement for fuel."

Not all of the offerings here are low in calories, but you can easily cut back on mayonnaise, meats, cheeses, oils and rich ingredients, such as avocados. "These foods are all nourishing, but should be used in smaller portions on a low-fat or low-cholesterol diet," says Ms. Silver.

When making your own lunchtime specialties, don't forget leftovers from dinner: Toss poached chicken and steamed vegetables with an herbed vinaigrette or a lemony mayonnaise, for example. For sandwiches, experiment with different salad greens: Try watercress or radicchio instead of iceberg. Or, try shredded carrots, blanched snow peas or asparagus for crunch. Opt for mineral water, skim or soy milk (it's better than it sounds!) instead of soda. Finish with fresh or dried fruit, and you'll feel like climbing a mountain.■ —SARAH BELK

Photographer MARINA SCHINZ

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER



NEW-STYLE AMERICAN CHARDONNAYS

There's a stylish new breed of Chardonnay in this country, and this classic dry white wine is making more friends than ever. It's all because wine makers in California discovered a few years ago that excessively powerful, high-alcohol, very oaky Chardonnays were impressive all right, but not much fun to drink. Now the emphasis is on balanced, leaner Chardonnays. Pale gold, with subtle, rich aromas that hint at spicy oak and lemony-crisp, lingering flavors, the best of these new-style Chardonnays are unmatched as dinner wines. They pair with a variety of dishes, from grilled swordfish to veal with morels, to rare baby lamb chops.

Some top examples we've enjoyed recently include three 1985 bottlings—Silverado, Iron Horse and Ferrari-Carano—and two lighter 1986s—Parducci and Round Hill. At $6 to $15 per bottle, all of these wines are reasonably priced.

Also worth sampling are Chardonnays from the Northwest's cool-climate vineyards. They've recently become available nationwide, but from the beginning Northwest Chardonnays have been light and vibrantly crisp, ideal with shellfish from scallops to lobster. Look for the 1986 Hogue Cellars (about $10) and the 1985 Eyrie (about $13).

WINE BARGAINS: 1985s FROM FRANCE

By now most wine lovers have heard that 1985 was a great vintage year throughout France. They've also heard that prices have gone way, way up for these rich, deliciously fruity wines. But as long as you stay away from the most famous labels, there are still plenty of good values to be found among the just-arriving '85s. That's because in a top vintage like this one even the smaller châteaux and simple regional wines can be excellent. Our choices for reds: Château Poujeaux and Château Meyney (both about $10) from Bordeaux; J. Faiveley Mercurey "Clos des Myglands," Leroy Bourgogne d'Auveney and Louis Jadot Côte de Beaune-Villages (all about $14) from Burgundy; and P. Jaboulet Crozes-Hermitage "Domaine de Thalabert" (about $12) and Domaine du Vieux Télégraphe Châteauneuf-du-Pape (about $15) from the Rhône. For whites, we'd pick two from Alsace: the Zind-Humbrecht Gewürztraminer "Herrenweg Turckheim" (about $10) and Hugel Pinot Blanc "Cuvée les Amours" (about $8).

CUSTOM WINE RACKS

A good wine rack system is essential if you want to keep even a modest selection of wines organized and accessible. Opt for racks with individual bottle slots because they allow you to reach for particular bottles without moving others.

Now two handsome designs—in classic wood and metal or all redwood—are available in ready-to-assemble kit form in custom sizes. Call (415) 777-2007 for a free brochure and price estimates from *The Wine Spectator Collection.*■







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LONDON DECORATING SHOPS TO VISIT (AND AMERICAN RESOURCES)

Continued from page 97

Colefax and Fowler, 39 Brook St., London W1; 110 Fulham Rd., London SW3. *U.S. source for fabrics:* Clarence House (T),* 979 Third Ave., New York 10022. *For accessories:* Cherchez (R),* 862 Lexington Ave., New York 10021; Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **The Charles Hammond Shop,** 253 Fulham Rd., London SW3. *U.S. sources for fabrics:* Lee Jofa (T), Cowtan & Tout, Inc. (T); both, 979 Third Ave., New York 10022. **Putnams,** 29 Shorts Gardens, Covent Garden, London W1. *U.S. source for fabrics and covered boxes:* Cherchez (R), 862 Lexington Ave., New York 10021. **Nina Campbell Ltd.,** 9 Walton St., London SW3. *Tulip print and weaves:* Chestnut and Co. (R), 34 Charles St., Boston, MA 01224. *All other fabrics:* Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Jane Churchill Ltd.,** 135 to 137 Sloane St., London SW1. *U.S. source for fabrics:* Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Joanna Wood,** 48 Pimlico Rd., London SW1. **Carolyn Warrender Stencil Store,** 91-93 Lower Sloane St., London SW1. To order her mail-order catalog, *Decorating with Stencils,* send $7 (or preferably a credit card number) to Carolyn Warrender Stencil Designs Ltd., PO Box 358, London SW11 4NR or call 01 730 0728.

ADDITIONAL SHOPS TO VISIT:

Beaudessert Co., 8 Symons St., Sloane Sq., London SW2. The sort of eminently tasteful shop where you're likely to run into Dudley Poplak, decorator for Princess Diana. Look for wonderful fabrics, wall brackets, painted bookshelves and a four-poster that's also available at Charlotte Moss & Co., Ltd., 131 E. 70 St., New York 10021. **Bennison Fabrics Ltd.,** 16 Holbein Pl., London SW1. Here you'll find the legacy of the late decorator Geoffrey Bennison: bolts of remarkable prints with tea-dyed backgrounds so they look as if they've been aging in a great country house. **Osborne & Little,** 304 King's Rd., London SW3. The rage for painted finishes continues with stippled, dragged and ragged wallpapers and fabrics, plus a new rich Renaissance look. *U.S. showroom:* 979 Third Ave., New York 10022. **Designers Guild,** 271 and 277 King's Rd., London SW3. Always a show stopper: Tricia Guild's exuberant watercolored prints. This year she's looking to Italy for inspiration—and playing up the color yellow. *U.S. showroom:* Osborne & Little (T), 979 Third Ave., New York 10022. **Timney-Fowler Ltd.,** 388 King's Rd., London SW3. Just a yard of Timney-Fowler's black and white column print will help satisfy anyone's yen for a bit of classical architecture at home. **Dragons II,** 19 Walton St., London SW3, is *the* source for painted furniture and trompe l'oeil screens. Dragons's sister shop at 23 Walton Street is devoted to painted children's furniture. ■

HOW TO GET THERE: Fly British Airways to London; for information and reservations call toll-free (800) AIR-WAYS.

*Sources coded "T" are trade sources; trade items may be ordered through decorators, architects or the decorating department of your local home furnishings or department store. Sources coded "R" are retail sources.

GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

Cheers for crostata, the melt-in-your-mouth Italian dessert pastry! This sweet, age-old classic loses nothing to our microwave adaptations. The dough is baked on a double thickness of waxed paper and emerges from the microwave oven crackly crisp. Serve with strong espresso or a flute of sweet Italian sparkling wine, such as one of the new clean, fruity Asti Spumanti. If after these rich pastries you're looking for something a little lighter, turn to our recently released *Microwave Diet Cookery* (Simon & Schuster, $17.45).

PASTRY DOUGH

- 1 cup flour
- 2 tablespoons sugar
- 1/8 teaspoon salt
- 5 tablespoons unsalted butter, cut into very small dice
- 1 large egg, slightly beaten

☐ In a large mixing bowl combine flour, sugar and salt; mix well.

☐ Working quickly, with fingertips, pastry blender or 2 knives, cut the butter into the flour until particles are pea size. Stir in egg with a fork and form dough into a ball. (Do not overwork dough or pastry will be tough.) Form dough into a 4-inch disk (if making rhubarb tartlets) or a 5-by-4-inch rectangle (if making fresh-fruit crostata). Wrap with plastic wrap and refrigerate 1 hour, or up to 3 days. (*Note:* If making dough in food processor, mix dry ingredients, then cut in butter with on/off motions. Add egg and process only until dough forms small granules. Place on plastic wrap and form a ball with your hands.)

PASTRY CREAM

- 1/2 cup milk
- 1 large egg yolk
- 1 tablespoon sugar
- 1 tablespoon flour
- 1/2 teaspoon lemon zest

☐ Pour milk into a 1-cup glass measuring cup. Microcook on high 1 minute, or until hot but not boiling.

☐ Meanwhile, in a small microproof bowl blend egg yolk, sugar, flour and lemon zest. Gradually add milk, whisking constantly. Microcook on high 30 seconds; beat with whisk. Microcook on high 30 seconds to 1 minute more, or until thickened, beating every 30 seconds to keep smooth. Cool to room temperature.

☐ Place plastic wrap directly on surface of pastry cream to prevent skin from forming. Chill completely.

FRESH-FRUIT CROSTATA

- Pastry (see recipe, below left)
- Pastry cream (see recipe, bottom left)
- 1 pint strawberries, stemmed and halved
- 20 purple grapes, halved and seeded
- 1 kiwi fruit, peeled and very thinly sliced
- 1/2 cup apricot preserves

☐ Form pastry into a rectangle and chill.

☐ Prepare pastry cream and chill.

☐ Cut two 13-inch pieces of waxed paper. Stack the sheets of waxed paper and lightly flour the top sheet.

☐ On the waxed paper, roll out pastry 1/8-inch thick, into a 9-by-12-inch rectangle. Trim edges with a pastry cutter. Prick with a fork every 1/2 inch. Microcook on high 5 to 7 minutes or until dry, opaque and cooked through, rotating 2 to 3 times. Let stand 5 minutes before removing from oven. Remove pastry from paper and place on serving platter. Cool 30 minutes.

☐ Spread pastry cream on shell, leaving a 1/2-inch border. Arrange strawberries on the pastry cream, around the edge; follow with an inner row of grapes and kiwi slices in center.

☐ Place preserves in a 1-cup glass measuring cup and microcook on high 35 seconds to 1 minute to melt. Strain; brush on surface of tart. Serves 6 to 8.

RHUBARB TARTLETS

- Pastry (see recipe, above left)
- 1/2 pound fresh (or thawed frozen) rhubarb, cut into 1/2-inch pieces
- 1/3 cup orange marmalade
- 1/2 pint heavy cream
- 1 teaspoon vanilla
- 2 tablespoons sugar

☐ Form pastry into a flat disk and chill.

☐ Cut two 14-inch squares of waxed paper. Stack the sheets of waxed paper and lightly flour the top sheet.

☐ On the waxed paper, roll out pastry to form a 13-inch circle 1/8-inch thick. With a 2-1/2-inch fluted round cookie cutter, cut 20 tartlets. Cook 10 at a time, with tarts positioned in a circle with center open. Microcook on high 2 to 3 minutes, rotating once and watching closely after 2 minutes. Remove tartlets as they are done. (Pastry should be pale golden.) Repeat process with remaining 10 tartlets. Cool.

☐ Combine rhubarb and marmalade in a 1-quart microproof casserole and stir to mix. Cover and microcook on high 3 minutes; stir and cook 2 to 3 minutes or until rhubarb is tender. Stir, then chill.

☐ Just before serving, whip the cream, vanilla and sugar in a small bowl until stiff. Place a tablespoon of cream in center of each tartlet. Top with a teaspoon of rhubarb mixture. Makes 20 tartlets. ■

CINDERELLA



QUICK COOK

Are you ready for hot and sour soup, Tex-Mex style? With a colorful assortment of peppers, this version retains the hot-sour play of the Chinese original—but is distinctly Southwestern. Adapted from a recipe created by Jimmy Schmidt, the chef at The Rattlesnake Club in Denver, this soup is perfect for a spring evening. Serve with the season's freshest asparagus and berries. With the fruit, try a glass of chilled Muscat de Beaumes-de-Venise, such as the one from Jaboulet. Menu serves four. —RICHARD SAX



JIMMY SCHMIDT'S HOT AND SOUR SOUP

- *6 cups clear chicken broth, preferably homemade*
- *3 tablespoons balsamic vinegar*
- *1 tablespoon white wine vinegar or Champagne vinegar*
- *Juice of 1 small lime or more, to taste*
- *1-1/4 teaspoons minced, drained pickled jalapeño peppers*
- *1/4 cup roasted, peeled and diced fresh poblano peppers (available in specialty food stores), optional*
- *1/4 cup roasted, peeled and diced red bell peppers*
- *1/4 cup roasted, peeled and diced yellow bell peppers*
- *1/2 cup diced peeled tomatillos (Spanish green tomatoes, available at specialty food stores)*
- *1/2 cup julienned chicken or duck breast meat (optional)*
- *Salt, to taste*
- *2 tablespoons chopped cilantro*

☐ In large saucepan, bring broth to a simmer over medium heat. Add vinegars, half the lime juice, the peppers, tomatillos, chicken and salt.

☐ Simmer 5 minutes, or until meat is tender and warmed through. Adjust seasonings, adding lime juice to taste. Ladle soup into bowls. Serve sprinkled with cilantro.

MOIST CHEDDAR CORN BREAD

- *3 tablespoons unsalted butter*
- *1 cup cornmeal*
- *1 cup all-purpose flour*
- *2-1/2 teaspoons baking powder*
- *1/2 teaspoon baking soda*
- *1 teaspoon salt*
- *1 egg*
- *1/2 cup plain low-fat yogurt*
- *1/4 cup low-fat milk*
- *1/3 cup grated sharp cheddar cheese*

☐ In a preheated 400° oven, melt butter in a 10-inch cast-iron skillet or a pie plate. Let cool.

☐ In a medium bowl, sift dry ingredients.

☐ In another bowl, whisk together egg, yogurt, milk and most of the melted butter. Add to dry ingredients; stir just until combined. Pour into skillet; sprinkle cheese on top.

☐ Bake 30 to 35 minutes, or until golden. Cut into wedges and serve hot, with sweet butter.

ASPARAGUS WITH SPRING HERBS

- *Pinch of salt*
- *1 pound fresh asparagus, trimmed and peeled*
- *Grated zest of 1 lemon*
- *2 tablespoons mixed fresh herbs (tarragon, chives and parsley)*
- *Lemon wedges*
- *Extra-virgin olive oil*
- *Freshly ground pepper, to taste*

☐ Bring a large skillet of salted water to boil. Add asparagus. Simmer, uncovered, 3 minutes, or until crisp-tender. Arrange on serving plates.

☐ Toss together zest and herbs; sprinkle over center of asparagus. Garnish with lemon wedges and serve lukewarm with olive oil and pepper.

TRIPLE-BERRY COMPOTE

- *1 pint small ripe strawberries, hulled*
- *1/2 pint ripe raspberries*
- *1/2 pint blueberries*
- *Superfine sugar, to taste*

☐ Place berries in serving bowl. Toss gently with sugar; chill 1 hour.■



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ENTERTAINING PLUS

Continued from page 113

MEAT LOAF

- 1-1/2 pounds ground top or bottom round beef
- 1/2 pound ground lean veal
- 1 medium green bell pepper, finely diced
- 1 medium red bell pepper, finely diced
- 1 small onion, finely diced
- 1/2 cup finely diced celery
- 1 garlic clove, minced
- 1/3 cup plus 2 tablespoons chili sauce
- 1/2 cup catsup
- 1/4 cup freshly grated Parmesan cheese
- 1/2 large egg, lightly beaten
- 3/4 teaspoon dried thyme
- 2 teaspoons dried oregano
- Kosher salt, to taste
- 1 teaspoon freshly ground black pepper
- Pinch cayenne pepper
- 1 tablespoon Worcestershire sauce
- Tabasco sauce, to taste
- 2 slices bacon (optional)
- 4 imported bay leaves (optional)

☐ In a large bowl combine beef, veal, bell peppers, onion, celery, garlic, 2 tablespoons chili sauce, 1/4 cup catsup, Parmesan cheese and egg. Add thyme, oregano, salt, black pepper, cayenne pepper, Worcestershire and Tabasco. Mix well with your hands or a wooden spoon to distribute ingredients evenly.

☐ Shape mixture into a round loaf and set in a foil-lined 10-inch pie plate. Criss-cross bacon slices over the top of the meat loaf and tuck a bay leaf under each strip, if desired.

☐ In a small bowl or measuring cup combine the remaining catsup with the remaining chili sauce. Brush a generous coating of this mixture on top of loaf.

☐ Bake in a preheated 350° oven 45 minutes, basting frequently with any remaining chili sauce mixture. Turn off heat and leave the meat loaf in the oven 15 minutes longer.

☐ Transfer meat loaf to a platter and cut into thin slices at the table. Serve hot, room temperature or slightly chilled. Serves 6.■

LUNCH TIME

Continued from page 119

ROAST BEEF SANDWICH

Alfred Portale, Gotham Bar and Grill, NYC

- 8 to 12 slices pumpernickel bread
- Dijon mustard, to taste
- 1 to 1-1/2 pounds rare roast beef, thinly sliced
- 1/2 pound caraway havarti cheese, thinly sliced
- 1 medium bunch radish sprouts
- 12 sprigs fresh dill
- Kosher salt, freshly ground black pepper
- Extra-virgin olive oil, to taste

☐ Spread mustard on half the bread. Layer with roast beef, cheese, radish sprouts and dill. Season with salt, pepper and olive oil. Top with remaining slices of bread. Serves 4 to 6.

THREE-BEAN SALAD

David Bouley, Restaurant Bouley, NYC

Vinaigrette:

- 2 teaspoons sherry vinegar
- 1 teaspoon red wine vinegar
- 2 teaspoons olive oil
- 1 tablespoon hazelnut oil
- Salt, freshly ground pepper, to taste
- 2 tablespoons crème fraiche or sour cream
- 1 teaspoon chopped mixed fresh chives, tarragon and marjoram
- 1 tablespoon mushroom reduction (in a very small saucepan simmer 6 button mushrooms and 1 cup water until reduced to 1 tablespoon liquid)

Salad:

- 1 cup cooked fresh lima beans (or substitute thawed frozen)
- 1 cup cooked dried canellini beans (or substitute canned)
- 1/2 pound of haricots verts (tender, young French green beans), trimmed and blanched

☐ In a medium bowl whisk together vinegars and oils. Season with salt and pepper to taste. Mix in crème fraiche, herbs and mushroom reduction. Toss with beans. Serves 4 to 6.

AVOCADO-CUCUMBER SOUP

Leslee Reis/Philip Stocks, Café Provençal, Evanston, Ill.

- 1-1/2 large yellow onions, coarsely chopped
- 3 tablespoons butter
- 3 medium cucumbers, peeled, seeded and diced
- 2 cloves garlic, minced
- 1/2 teaspoon dried oregano
- Salt, white pepper and cayenne pepper
- 3 to 5 cups chicken broth, preferably homemade
- 3 ripe avocados, peeled and pitted
- Fresh oregano leaves, to garnish (optional)

☐ In a large saucepan over medium heat cook onions in butter about 10 minutes, until translucent. Add cucumbers, garlic, oregano and cook 10 minutes longer. Add 1 cup broth; simmer 5 minutes. Puree vegetable mixture in food processor, strain if desired and return mixture to saucepan.

☐ Puree avocados and add to vegetable mixture. Add enough chicken broth to make mixture the consistency of cream. Season to taste. Garnish with oregano. Makes 4 to 6 cups.

ORIENTAL TURKEY SALAD

Leslee Reis/David Dugo, Bodega Bay Café, Evanston, Ill.

Sesame Dressing:

- 1/4 cup rice wine vinegar
- 2 tablespoons soy sauce
- 1/3 cup dark sesame oil



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Turkey Salad:

- 1 large red pepper, diced
- 1 large green pepper, diced
- 3/4 pound cooked turkey breast, torn into bite-size pieces
- 1-1/2 cups drained mung bean sprouts
- 1 small head romaine, torn into bite-size pieces
- 1/4 pound angel hair pasta, cooked according to package directions, then quickly deep-fried (optional)

☐ Make dressing: In a large bowl whisk vinegar, soy sauce and oil together.
☐ Make salad: Add peppers, turkey, sprouts and romaine to dressing, and toss. When ready to serve, sprinkle with crispy noodles if desired. Serves 4 to 6.

AVOCADO SANDWICH

Kevin O'Brien, Plums, NYC

- 3 ripe avocados, peeled and pitted
- 1 scallion, thinly sliced
- 1-1/2 teaspoons minced garlic, cooked 1 minute in 1 tablespoon olive oil over low heat
- 1 medium tomato, peeled, seeded and diced
- Juice of 2 to 3 limes
- Salt, freshly ground pepper, to taste
- 6 to 8 slices pumpernickel bread
- 1 medium tomato, peeled and sliced

☐ In a large bowl mash avocados with a fork. Mix in scallion, garlic and diced tomatoes. Season to taste with lime juice, salt and pepper. Spread on pumpernickel bread and layer with sliced tomatoes. Serves 4 to 6.

SMOKED TURKEY SANDWICH

Piatti Pronti, NYC

- 4 to 6 4- to 6-inch-long French or Italian loaves
- Herbed mayonnaise, to taste (Drop 1/4 cup fresh mixed herbs, such as parsley, basil and chives, down feed tube of food processor with machine running. When finely chopped, add 1 cup mayonnaise and process to blend.)
- 1 to 1-1/4 pounds turkey breast, thinly sliced
- 1/4 pound ricotta salata cheese, crumbled (or substitute mild goat cheese)
- Leaves from 1 small head radicchio
- 1 medium yellow bell pepper, thinly sliced

☐ Cut loaves in half, lengthwise, without splitting them. Spread one half of each with mayonnaise. Layer with turkey, cheese, radicchio and pepper. Serves 4 to 6.

EGGPLANT SANDWICH

Donna Nicoletti, Greens, San Francisco

- 3 medium Japanese eggplants (or 3 small regular eggplants)
- Olive oil
- Salt and pepper, to taste
- 2 teaspoons finely minced garlic
- 1 long (about 24 inches) French or Italian baguette
- Aïoli, to taste (combine 1 cup mayonnaise with 1 tablespoon finely minced garlic)
- 1 small bunch arugula, tough stems removed
- 2 medium vine-ripened tomatoes, sliced
- 2 tablespoons balsamic vinegar
- 1/2 pound thinly sliced fontina cheese, room temperature

☐ Slice eggplants at a sharp angle so that slices are 2 to 3 inches long and 1/2-inch thick.
☐ In a bowl toss eggplant with oil to lightly coat. Sprinkle with salt, pepper and garlic.
☐ Lay eggplant on a baking sheet and bake in preheated 350° oven 20 minutes, or until slightly soft to the touch. Let cool.
☐ Slice bread lengthwise without splitting all the way through. Spread aïoli on both sides. Layer with arugula, tomato and eggplant. Sprinkle with vinegar and top with fontina cheese. Cut into 4- or 6-inch lengths. Serves 4 to 6.

TEX-MEX CRAB ROLL

Ben Barker, Magnolia Grill, Durham, N.C.

Guacamole cream:

- 2 tomatillos, (Mexican green tomatoes, available at specialty food stores) husks removed, quartered
- 2 small pickled jalapeño peppers, seeded and stemmed
- 3 cloves garlic, peeled
- 1/4 cup fresh lime juice (or more to taste)
- 2 large ripe avocados, peeled and pitted
- 1/4 cup sour cream or plain yogurt
- 1/2 teaspoon ground cumin
- Salt, lime juice and Tabasco, to taste

Crab filling:

- 1 pound lump or backfin crabmeat
- 1 medium red bell pepper, diced
- 1 medium green bell pepper, diced
- 1 small red onion, diced
- 1/2 to 1/4 cup fresh coriander, chopped
- 4 to 6 soft whole-grain or poppy seed rolls, split

☐ Make guacamole cream: In a food processor with machine running, drop tomatillos, jalapeños and garlic down feed tube and process until finely chopped. Add lime juice and avocados; process to a smooth puree, scraping bowl as necessary. Add sour cream and cumin; process to combine. Season to taste with salt, lime juice and Tabasco.
☐ Make crab filling: In a bowl combine guacamole cream, crabmeat, peppers, onion and coriander. Serve on rolls or on lettuce leaves as a salad. Serves 4 to 6.

(Continued on page 130)



LUNCH TIME

Continued from page 129

HERBED CHEESE SANDWICH

Leanne Strong, Brown Bag It, Brookfield, Wis.

- 8 ounces cream cheese (or low-fat ricotta), softened
- 6 sprigs fresh parsley, chopped
- 6 sprigs fresh dill, chopped
- 3 scallions (green part only), finely chopped
- 6 to 8 slices of hearty, whole-grain bread
- 6 radishes, thinly sliced
- 1 package enoki mushrooms (optional)

☐ In a bowl combine cheese, herbs and scallions. Spread cheese mixture on half the bread. Arrange radishes and enoki mushrooms on top. Place remaining bread on top. Serves 4 to 6.

SESAME CHICKEN SANDWICH

Kevin O'Brien, Plums, NYC

- 1 cup soy sauce
- 1/2 cup sesame oil
- 1/2 cup honey
- 1 tablespoon minced fresh ginger
- 2 cloves garlic
- 1 tablespoon thyme
- 1/4 cup rice-wine vinegar
- 12 skinless, boneless chicken breast halves
- 1 cup unsalted roasted peanuts
- 1/2 pound snow peas, blanched
- 2 red bell peppers, seeded and julienned
- 3 scallions, thinly sliced
- 6 to 8 slices pumpernickel raisin-walnut bread

☐ In a bowl mix together first 7 ingredients and let stand 1 hour. Strain 1 cup of the mixture and set aside. Marinate chicken breasts in remaining mixture for 1 hour.
☐ Remove chicken from marinade; bake on baking sheet in preheated 350° oven 15 minutes, until cooked through. Cool; slice thinly.
☐ In food processor with machine running drop peanuts down feed tube. Process until finely ground; add reserved soy mixture; process until mixed. Toss mixture with chicken, peas, peppers and scallions. Serve on bread. Serves 4 to 6.

GRILLED LAMB PITAS

Ben Barker, Magnolia Grill, Durham, N.C.

Cumin-cinnamon vinaigrette:

- 2 cloves garlic, finely chopped
- 1 teaspoon ground cumin
- 1/2 teaspoon ground cinammon
- 1/8 teaspoon harissa paste (Moroccan hot pepper paste, optional)
- Grated zest of 1 lemon
- 2 tablespoons fresh lemon juice
- 2 tablespoons cider vinegar
- 2/3 cup olive oil
- Salt and pepper, to taste
- 2 tablespoons chopped fresh mint

Sandwich:

- 1 medium red bell pepper, roasted or grilled and peeled, seeded and julienned
- 1 medium ripe tomato, peeled, seeded, diced, drained of excess liquid
- 1-1/2 cups romaine lettuce, washed and cut into 1/2-inch strips
- 1-1/2 pounds grilled lamb, sliced thinly
- 4 to 6 whole-wheat pitas

☐ Make vinaigrette: In a bowl whisk together first 7 ingredients. Whisk in oil. Season with salt and pepper. Stir in mint. Makes about 1 cup.
☐ Toss pepper, tomato, romaine and lamb with vinaigrette to taste; divide among pitas. Serves 4 to 6.

FRESH TUNA PATTY

Alfred Portale, Gotham Bar and Grill, NYC

- 2 pounds fresh tuna, well chilled
- 1/4 cup finely minced chives
- 1-1/2 tablespoons finely minced shallots
- 2 teaspoons finely minced garlic
- 1 teaspoon minced peeled fresh gingerroot
- 4 teaspoons soy sauce
- 2 teaspoons minced seeded jalapeño peppers
- Salt, freshly ground white pepper, to taste
- 4 to 6 slices peasant-style bread, toasted
- 1/2 cup mayonnaise, preferably homemade
- Lettuce leaves
- 2 medium ripe tomatoes, sliced
- 1 small red onion, finely sliced

☐ With a heavy knife chop tuna to a medium-coarse consistency. In a medium bowl mix tuna with next 8 ingredients. Let stand 5 minutes. Form tuna mixture into 4 to 6 patties.
☐ In a hot skillet, lightly brushed with olive oil, sear patties 1 minute on each side, or until golden brown on outside but still rare in center.
☐ Serve warm, open-faced on toast with mayonnaise, onion, lettuce, tomato. Serves 4 to 6.

GOAT CHEESE SANDWICH

Chip Fisher/Douglas Levy, Fisher & Levy, NYC

Parmesan vinaigrette:

- 1/4 cup red wine
- 2 teaspoons minced garlic
- 1/4 teaspoon dried thyme
- 1/2 teaspoon dried oregano
- 1/2 teaspoon salt
- 1/2 cup vegetable oil
- 2 tablespoons olive oil
- 1 tablespoon Parmesan cheese

Sandwich:

- 1 18- to 24-inch baguette, split lengthwise
- Olive paste, to taste (optional)
- 1 pound mild goat cheese, softened
- 10 to 12 whole oil-packed sun-dried tomatoes, drained
- 1 small bunch fresh basil or arugula, stemmed

☐ Make vinaigrette: In a bowl whisk together red wine, garlic, herbs, salt, oils and cheese.
☐ Spread half of baguette with olive paste, then the cheese. Arrange tomatoes and basil on top. Sprinkle vinaigrette to taste on top half of baguette. Cut into portions. Serves 4 to 6. ■











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©1988 Burlington House Bedroom carpet shown, by Lees Carpets, a division of Burlington Industries.

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HB MARKETPLACE

●*Page 22:* **George III window box,** #873, 10-3/4 by 8-1/2 high by 36 inches long; #872 also available, 24 inches long, $156 plus postage; lightweight, weatherproof fiberglass; catalog—Eximious (MO), 1000 Greenbay Rd., Winnetka, IL 60093; (800) 221-9461. **Iron urn,** two pieces, 25 by 28 by 13-1/2 inches square, 90 pounds—Urban Archaeology (T,R), 137 Spring St., New York 10012. **English basket planter with handles,** #P22, 15-1/2 by 10-1/2 by [illegible] inches high; write or call for nearest store; **shell box planter,** #P25, 11-1/2 by 11-1/2 by 12 inches high—Hen-Feathers & Co. (M), 1000 Black Rock Rd., Gladwyne, PA 19035. **Green-painted wood planter,** 10 by 10 by 12 inches high, other colors and sizes—Limited Editions (T,R), 253 E. 72 St., New York 10021. **French topiary box with removable wood liner,** 25 by 25 by 31 inches high, $1,650; 18 by 18 by 26 inches high, $1,400—Florentine Craftsmen, Inc. (M,T,MO), 46-24 28 St., Long Island City, New York 11101. **Flower manger,** #82-127969, 20 by 10 by 10 inches high, solid back with two holes for mounting, rustproof, catalog—Gardener's Eden (MO), PO Box 7307, San Francisco, CA 94120-7307.

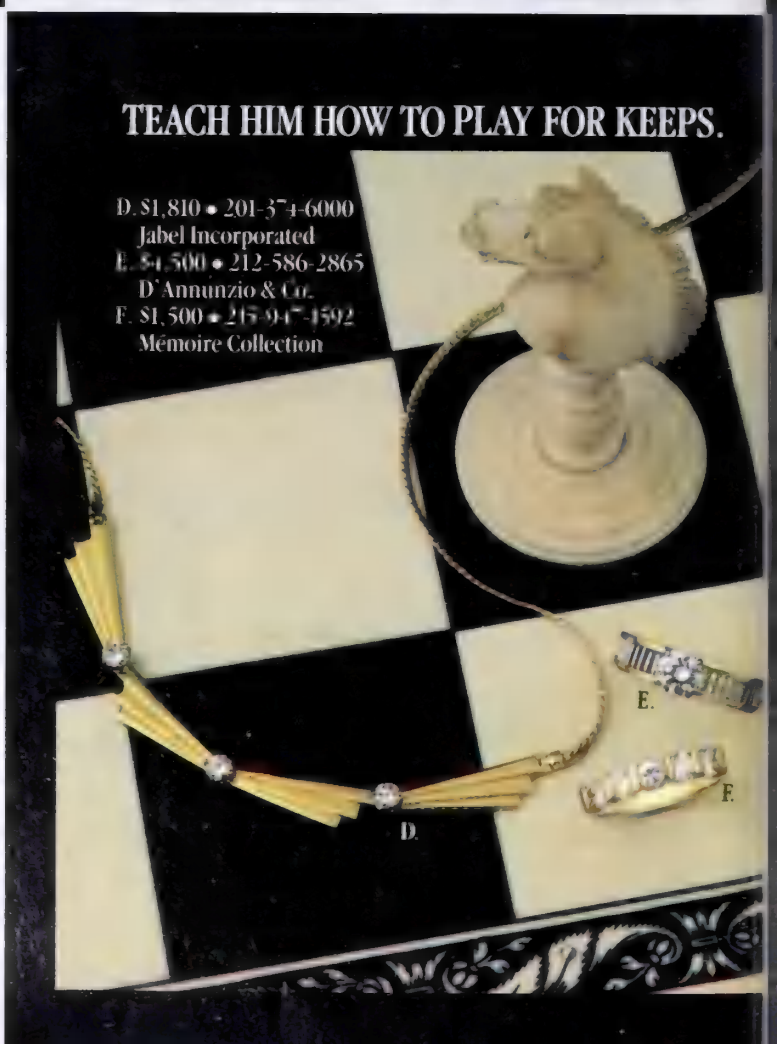
●*Page 23:* **Topiaries;** *The Complete Book of Topiary* by Barbara Gallup; [illegible] learn how to grow your own, send $10.95 plus $1.50 postage [illegible] Barbara Gallup—Totally Topiary (R,T,MO), Box 191, Stockton, NJ 08559. **Fluted terra-cotta column,** #RF38, 36 inches high; **large tulip pot,** #RF39; **terra-cotta grape urn,** #RF37, 18 by 15 inches; **terra-cotta cachepot,** #RF15, 12 by 15 inches; **terra-cotta fruit bowl,** #RF10, 9 by 17 inches—Country Floors Inc. (T,R), 15 E. 16 St., New York 10003-3104. **Large footed terra-cotta planter,** #TER-8000, 19 by 22-1/2 inches high; also medium, 13 by 20 inches high, $80; small, 11 by 16-1/2 inches high, $60; **medium low-base terra-cotta planter,** #TER-8005, 11-1/2 by [illegible] inches; large, 14 by 10 inches, $60; small, 9-1/2 by 7 inches, $42; **scalloped terra-cotta planter with medallion,** #TER-8003, 13-1/2 by 15-1/2 inches; write or call for nearest store—Vietri, Inc. (T), PO Box 460, Hillsborough, NC 27278-0460. **Vezur urn,** #V-4, plaster composition (not for outdoor use); write for nearest store—Attila's Bayshore Art Studio (T), 2207 Quesada Ave., San Francisco, CA 94124. **Terra-cotta-colored cement rose-garland basket,** #724, 5 inches high by [illegible] inches wide; **colored-cement rectangular-scale planter,** #723, [illegible] by [illegible] by 18 inches long; **8-sided terra-cotta-colored planter,** #762, 14 by 17-1/2 inches wide at top; **cement trellis jardiniere,** #726, [illegible] by 15 inches wide; write for nearest store—House Parts (M), 479 Whitehall St., Atlanta, GA 30303. **Classic terra-cotta planter,** #8120, signed and dated by English potter Jim Keeling, 12 by 6 inches high, frostproof; **cylinder reservoir planter,** #8222, 11-1/2-inch top diameter, 10 inches high, other sizes and shapes; **large long Tom Pot,** #8128, discontinued; catalog—Smith & Hawken (R,MO), 25 Corte Madera, Mill Valley, CA 94941. **Terra-rosa basket weave planter,** hand-molded from original Italian mold; mail order or by appointment—The Garden Contained (R,MO), 21 Everitt St., New Haven, CT 06511. **Footed terra-cotta planter,** #3010—International Terra Cotta,

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

COVER

Regency painted elbow chair, c. 1820, English, $3,900—R. Brooke, Ltd. Antiques (R,T), 960 Lexington Ave., New York 10021. **Green painted American plant stand with scallops,** c. 1880, $575—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10012. **Turquoise ceramic basket,** Italian, $150—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Aqua striped sofa,** #3091, 85 by 33 by 32 inches high—Lee Industries (M), 402 W. 25 St., Newton, NC 28658. **Camille striped fabric for slipcover,** mint julep, #356—Bloomcraft Inc. (M), 381 Park Ave. South, New York 10016. **Kiilto curtain fabric,** 100-percent cotton batiste, color #701, white, 54 inches wide, $23 per yard—Marimekko (R), 7 W. 56 St., New York 10019. **Cotton dhurrie rug,** [illegible] by 9 feet, sp 1,000 pastels, $900—Shyam Ahuja (R), 201 E. 56 St., New York 10022. **Swedish painted blue and white coffee table with blue and white tiles on the top,** 30 by 25 by 28 inches high, $1,500—John Andersen and Co., 40 Wareham St., Boston, MA 02118. **Tiles:** LS Flores grandes, LS Tiras border blue, LS Tiras border corner blue—Country Floors Inc. (T,R), 15 E. Sixth St., New York 10003-3104. **Screen designed by HB staff: trellis wallpaper,** #12512, $97.50 per roll; **blue and white striped wallpaper on edges of screen,** #13172, $24 per roll—Brunschwig & Fils (T,R), 979 Third Ave., New York 10022. Clear-blue glaze and assemblage—Anthony Cava, 236 W. 27 St., New York 10001. Lumber: three panels, 60 by 21 inches; six 4-inch hinges, Spray-Mest adhesive, $99. English Victorian green painted box with pen-and-ink decoration, c. 1850, $450—Corinthia Galleries Ltd. (T), 37 E. 122 St., New York 10035. Antique straw hat with pastel ribbons, $200—Rosemary Warrens (R), [illegible] Flora, 8818 Melrose Ave., Los Angeles, CA 90069; Janet Russo (R), 1720 Madison Ave., New York 10128. **Painted tin watering can**—Pierre Deux (R,T), 867 Bleecker St., New York 10012.





percent cotton, 54 to 55 inches wide, color 24 (green), CovGard finish—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016.

●*Page 78:* **Large yellow plates**—Bergdorf Goodman (R), 1 W. 57 St., New York 10019. **Sawtooth quilt,** c. 1880, on daybed—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Majolica pitcher** (also on page 79 under model boat)—Old Town Crossing (R), Main St., Southampton, NY 11968.

AN ELEGANT SIMPLICITY

Designer: Paul Leonard, 11 Titus Rd., Washington Depot, CT 06794; (203) 567-3700.

●*Pages 80 and 81:* **Light blue stripe, #WD301, on sofa,** 54 inches wide, $35 per yard; **Lincoln, #B428, fabric on upholstered chair,** 48 inches wide, brown, $35 per yard; **Lincoln, #B427, fabric on window seat,** 48 inches wide, blue; **Ashbourne, #B401, fabric on Swedish reproduction chairs behind sofa,** blue/pink, $35 per yard; **19th-c. botanicals** *(left of window),* $300 each; **19th-c. engravings with Fortuny fabrics,** $395 each; **carpet balls,** Colefax and Fowler—Ad Lib (R), 517 East Paces Ferry Rd. N.E., Atlanta, GA 30305. **White iron tassle magazine holder, ivy lamp, verdigris sundial (man holding globe), woven wicker balls**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Needlepoint pillows**—Sweet Nellie (R,T), 1262 Madison Ave., New York, NY 10128. **Screen with antique fabric**—Stephen Calcagni, Washington Depot, CT; (203) 868-7667. *Bottom left:* **Ceramic column candlesticks,** $50 each—Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Nouvelles Maisons 19th-c. French suburban houses reproduction architectural prints,** $150 framed, $18 unframed—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Sofa,** #66-245, 68 inches long, $1,350—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Coffee table,** $1,400; **octagonal side table,** $1,200; **chair with hand-rushed seat and back and ottoman,** $2,000—Paul Leonard Designs, 11 Titus Rd., Washington Depot, CT 06794. Floors painted by Moira Kelly and Leslie.

●*Page 82—Top left:* **Black Empire armchair,** $1,725—Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Antique blue bottle on stand**—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021. **Empire metal stand by Morrelli,** $975—Wallengren/USA (R,T), 75 Thompson St., New York 10012. *Bottom:* **All creamware, wood shelf unit**—Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Antique wood pitcher**—Limited Editions (R,T), 253 E. 72 St., New York 10021.

●*Pages 82 and 83:* **Brown-stripe, #151, wallpaper,** 11-yard roll, $30; **Churchill rope border,** 26-foot roll, $15; **Dublin Ribbon, #B414, fabric on love seat,** green-apricot, $35 per yard; **Lincoln, #B428, fabric on upholstered chair and pillows,** brown, $35 per yard; **trompe l'oeil book table,** $3,600; **papier-mâché tray table,** $950; **Portugese needlepoint hearth point rug,** 4 by 6 feet, $2,200; **Small Medal-**

(Continued on page 135)

Inc. (T,R), Atlanta Decorative Art Center/320, 351 Peachtree Hills Ave. N.E., Atlanta, GA 30305-4572; 690 N. Robertson Blvd., Los Angeles, CA 90069; showrooms are scheduled to open soon in Boca Raton, Fla.; Orange County, Calif.; (800) 331-5329.

HB TODAY

●*Page 39—Best Treks:* **Ancient Civilizations of the New World**—Special Programs, National Trust for Historic Preservation, 1785 Mass. Ave. N.W., Washington, DC 20036. **Northern India and Nepal**—The Art Institute of Chicago, Membership Programs, Michigan at Adams Street, Chicago, IL 60603. **Design in Central Europe**—Programs Office, Cooper-Hewitt Museum, 2 E. 91 St., New York 10128-9990. **In a Grand Manor**—UNIVAC U.S. Headquarters, International Building, 9602 N.W. 13 St., Miami, FL 33172. *Shopping Site:* Vanderbilt and Company, 1429 Main St., St. Helena, CA 94574; (707) 963-1010.

●*Page 40—Fringe Benefits:* Houlès-U.S.A. (T), 8584 Melrose Ave., Los Angeles, CA 90069. *Cover-Ups:* Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. *Easy as 1...2...3:* For the store nearest you, write to Crate & Barrel, 725 Landwehr Rd., Northbrook, IL 60062. *Penmanship As Art:* Cherishables, 1608 20 St. N.W., Washington, DC 20009.

●*Page 42—Wonder Man:* You can see Jon Bok's furniture or commission work at these galleries: Le Luz de Jesus Gallery, 7400 Melrose Ave., Los Angeles, CA 90046; (213) 651-4875. Wilder Place, 7975-1/2 Melrose Ave., Los Angeles, CA 90046; (213) 655-9072. *Way to Santa Fe:* Santa Fe, 3571 Sacramento, San Francisco, CA 94118; (415) 346-0180; open Monday to Saturday, 10 A.M. to 6 P.M. *Secret Source:* Kazarian Antiques, 35 Franklin St., Newport, RI 02840; (401) 846-3563; open daily, 11 A.M. to 5 P.M.

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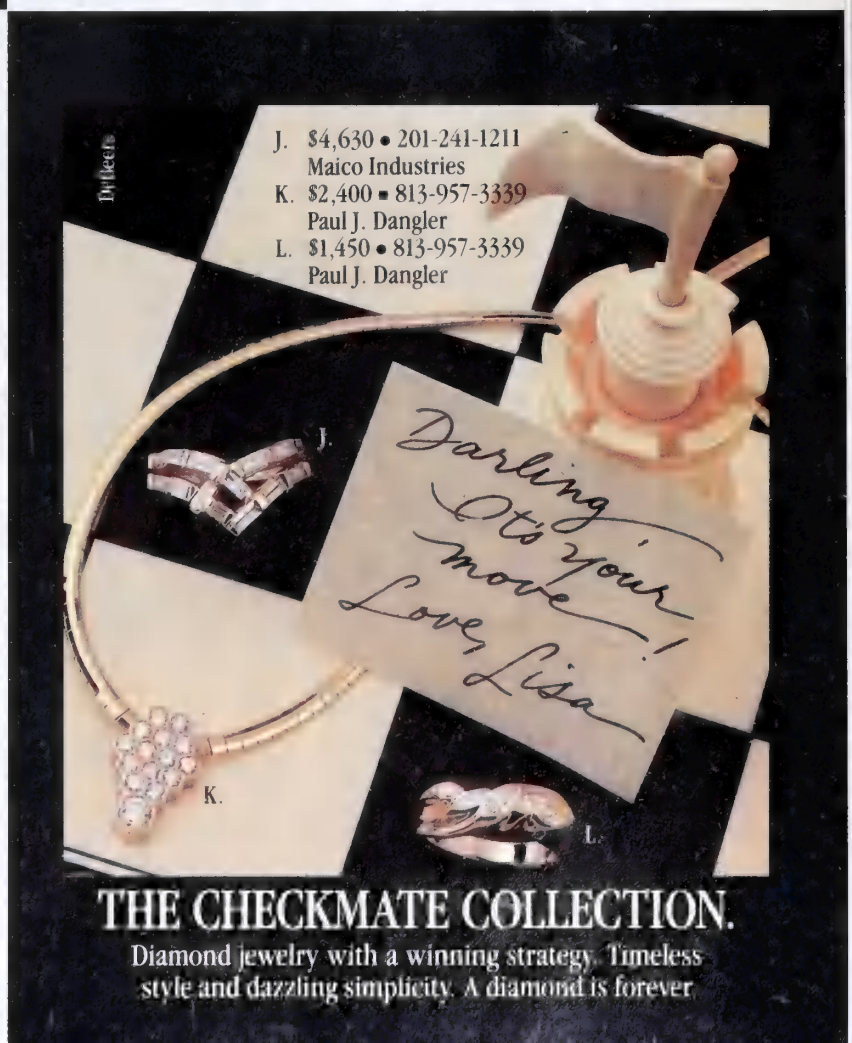
Architect: Norman Davenport Askins, 472 E. Paces Rd. N.E., Atlanta, GA 30305; (404) 233-6365.

●*Pages 68 and 69:* **Cancun sailcloth slipcover fabric on chairs**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Adirondack plaid black and white checked blanket fabric**—Gretchen Bellinger Inc. (T), IDC, Center Two, Long Island City, NY 11101.

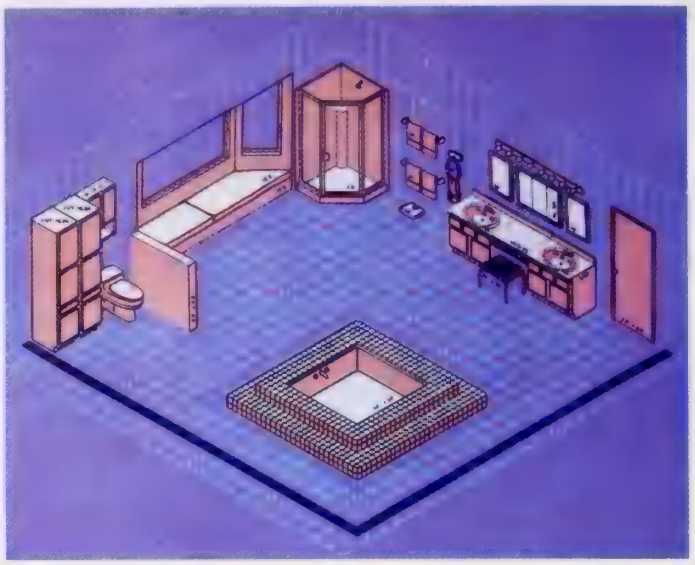
●*Pages 70 and 71:* **Federal Linen, #64M1335, for slipcovers on cushions and pillows on wicker furniture,** 61-percent linen/39-percent cotton, 54 inches wide, Scotchgarded, Bluebell—Waverly Fabrics (R), 79 Madison Ave., New York 10016; (800) 423-5881. **All antiques are American**—Deanne Levison American Antiques (R,T), 2995 Lookout Pl., Atlanta, GA 30305.

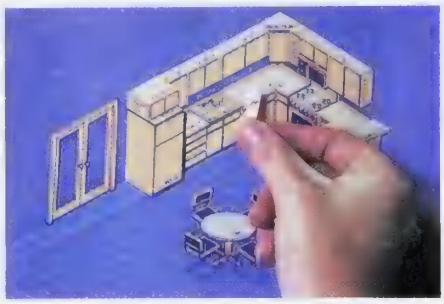
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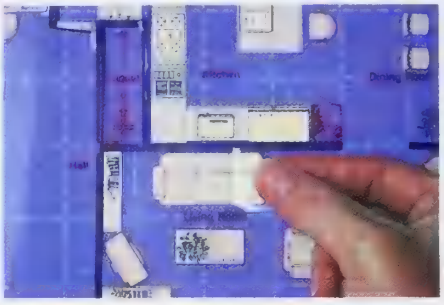
●*Pages 76 and 77:* **Morocco green/white striped fabric,** 51-percent linen/49-

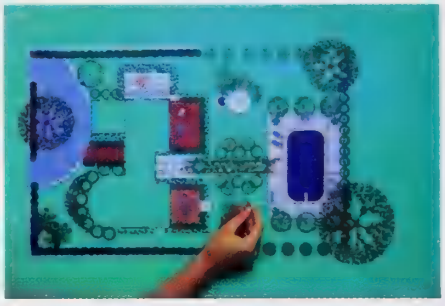












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PRODUCT INFORMATION

Continued from page 133

lion, #WD334, fabric on dining room chair seats, 54 inches wide, apricot, $35; **candlesticks on console:** pair of reproduction Kashmire Barley twist candlesticks, $250 each; **English pine brackets,** $175 each; **white and gold porcelain vases,** $165; **English 19th-c. wire plant stand,** $650—Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Love seat,** #68-302, 66 inches long, $1,800—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Hat boxes**—Sweet Nellie (R,T), 1262 Madison Ave., New York 10128. **Noailles wineglasses,** $40 each; **Red Octagon flatware,** 5-piece place setting, $84; **white Irish linen napkins with lace edge,** $5.50 each—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Prints above console:** Objects Porcelaine reproductions of Sèvres porcelain catalog pages; $125 framed, $18 unframed—J. Pocker & Son (R), 824 Madison Ave., New York 10021. **Antique dinner plates**—The Tulip Tree Collection (R) Washington Depot, CT 06794. **Dining chairs,** $850 each—Paul Leonard Designs, 11 Titus Rd., Washington Depot, CT 06794.

●*Pages 84 and 85:* **Grantley wallpaper,** #103, brown, 11-yard roll, $30; **Grantley border,** #122, brown, 26-foot roll, $15; **Kent bed hangings,** #B725, blue, 48 inches wide, $35 per yard; **Kent quilt,** #B725, blue and Maldon, #D727, blue, 48 inches wide, $35 per yard; **English painted cupboard,** $1,600; **19th-c. French painted desk,** $960; **19th-c. French cane bench at foot of bed,** $390; **light blue stripe, #WD301, on antique pine bench,** 54 inches wide; **Small Medallion, #WD331, beige, on upholstered chair,** 54 inches wide, $35 per yard—Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Quilt** made by Ann Boyle, 33 W. Main St., Newton Junction, NH 03859; (603)382-9656. **Antique mirror**—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021. **Carpeting:** Diagonale Anso V Worry-Free Carpet by Karastan—Karastan Rug Mill, PO Box 3089, Greenville, SC 29602; (803) 299-2000. **Bed linens**—Jane Wilner at Barneys New York (R), Seventh Avenue at 17th Street, New York 10011.

●*Pages 86 and 87:* **Kent, #B724, pink fabric on walls,** $35 per yard, on headboard, footboard, comforter; **English painted bedside table,** $1,495; **Kashmire lamp,** $195, with pleated French shade, $80; **small pine drop-leaf desk,** c. 1880; **dog engravings,** c. 1930, with red and black marbleized frames, $500 each; **rabbit draft-dodger, dog, doll, old woman in shoe** designed by Valerie Leonard—Ad Lib (R) 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Carpet:** Anso V Worry-Free Carpet by Karastan. **Slipcovers, pillows and curtains** sewn by Creations by Cindi, Norfolk Rd., Litchfield, CT 06759. **Hand-painted bench** by Williams-Fiata, $800—Sweet Nellie (R), 1262 Madison Ave., New York 10128.

STRIPES

●*Pages 88 and 89:* **Lisa wallpaper above wainscotting,** 32-3/4 feet 1 inch by 20-3/4 inches wide, prepasted and trimmed, $7 per roll—IKEA (R), Plymouth Meeting Mall, Plymouth Meeting, PA 19462; Potomac Mills Mall, 2700 Potomac Mills, Woodbridge, VA 22192. **Cirque, #F782 371076, fabric on folding screen,** 48 inches wide, $15 per yard; **wallpaper,** 21 inches wide, 11 yards per roll, $23.50—Laura Ashley (R,MO); (800) 367-2000, for nearest store or to place mail order. **Récamier,** #894; classic gold finish, #6100, with black fineline; 68 by 25 by 31 inches high, COM, $4,876 (all furniture COM; récamier requires 6 yards)—Karges Furniture Co. (M), 1501 W. Maryland Ave., Evansville, IN 47712. **Victoria Morland Deck Chair Stripe, #DCS977F, fabric,** 54 inches wide, French blue, Dupont/Teflon-treated soil and stain repellent, $22—Raintree Designs (M), 979 Third Ave., New York 10022. **Lentini fabric for pillows on récamier,** 54 inches wide, 100-percent cotton, 92 Executive gray, preshrunk and Scotchgarded, $22 per yard—Covington Fabrics Corp., 267 Fifth Ave., New York 10016. **Hanover Square Minuet fabric, Wedgwood, for table skirt,** 100-percent cotton, 54 inches wide, $17.90 per yard—Spectrum Fabrics Corp., 261 Fifth Ave., New York 10016. **Blue/white charger on skirted table, blue and white plates on wall**—Bardith (T,R), 31 E. 72 St., New York 10021. **Demitasse cups and saucers, coffeepot, creamer, yellow/white creamware fruit bowl**—Bardith Ltd. (T), 901 Madison Ave., New York 10021. **Leather-bound books, green leaf plate, verdigris sailboat weathervane**—Limited Editions (T), 253 E. 72 St., New York 10021. **Blue laminated coral-print tray,** $40—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Kiilto shade fabric,** 100-percent cotton batiste, #701, white, 54 inches wide, $25 per yard—Marimekko (R), 7 W. 56 St., New York 10019. **Cannes striped mohair throw,** 100-percent mohair; cream, pale blue, pink; 51 by 70 inches, $140—Palais Royal (M), 923 D Preston Ave., Charlottesville, VA 22901. *Bottom left:* **Chair, #1414, with blue/white striped moiré fabric on seat and back and scrolled arms,** $922—Pearson Co., A Division of The Lane Co. (M), PO Box 2838, 1420 Progress St., High Point, NC 27261. **White painted armchair with blue line trim,** #4669; finish, #5044; Antico White, "sand-thru" striping, #4548; 1-1/2 yards of fabric; COM only—Karges Furniture Co. (M), 1501 W. Maryland Ave., Evansville, IN 47712. **Picket slipcover fabric on back and seat of chair,** color 19 cloud, 100-percent woven ticking, 54 inches wide, $35 per yard—P/Kaufmann, Inc. (M), 261 Fifth Ave., New York 10016; write for nearest store. **Celadon green/white vase**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Tweed 6800 Stripes sisal carpet, color NS16,** 13-feet-1-inch width cut to size, $39 per square yard—Merida Meridian, 505 Hiawatha Blvd., Syracuse, NY 13208; (800) 345-2200. **Hand-colored stipple engravings by Pierre Joseph Redouté**—W. Graham Arader III (R), 29 E. 72 St., New York 10021. **Tufted bench,** #501, 17 by 44 by 21-1/2 inches deep, $347.50 (COM)—Lee Industries (M), 402 W. 28 St., Newton, NC 28658. **Lantini fabric on bench,** 100-percent cotton, color 15 heavenly blue, preshrunk and Scotchgarded, $22 per yard—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016.

●*Page 90:* **Oxford accent table with sandblasted green glass top, verdigris finish,** $540—Design Institute America. (M), 123 Empire St., Montpelier, OH 43543. **Zebra-striped cup and saucer by Nancy Berg;** cup, $20; saucer, $17—Rogers-Tropea, Inc. (R), 1357 Third Ave., New York 10021. **Square black/white-striped plate,** 6 inches, $27.50—Dorothy Hafner (M), 44 Cooper Square, #3R, New York 10003; write for nearest store. **Verandah Stripe, #605213, regatta fabric on sail,** $26 per yard—Waverly (M), 79 Madison Ave., New York 10016; (800) 423-5881. **Upholstered dining chair,** #2813, in black ticking (stock fabric), $586—Pearson Co., A Divison of The Lane Co. (M), PO Box 2838, 1420 Progress St., High Point, NC 27261.

●*Page 91:* Verdigris candlestick is a flea market find transformed with **Patina Green,** a substance used to oxidize metal—Pottery Barn (MO), Mail Order Dept., PO Box 7044, San Francisco, CA 94120-7044. **Decor Stripe red ticking fabric on walls,** $20 per yard—David Rothschild Co., Inc. (T), PO Box 2002, Columbus, GA 31902. **Black tole urn**—Limited Editions (T), 253 E. 72 St., New York 10021. **Floor lamp,** #5808B, 63 inches high, verdigris finish, comes with matte-black paper shade (not shown), $149.99—Robert Abbey Inc. (M), 230 Fifth Ave., New York 10016. **Chaise,** #831LF, 36 by 36 by 64 inches long, $1,148 COM—Lee Industries (M), 402 W. 28 St., Newton, NC 28658. **Classic blue ticking on chaise,** #605223; forest green, #605222; red, #605220; black, #605225; indigo (navy-blue), #605221; pink, #605224; $19 per yard—Waverly (M), 79 Madison Ave., New York 10016; (800) 423-5881. **Lomira on pillow,** 100-percent cotton preshrunk, 2-inch repeat, Scotchgard, color 19 Jet, $22 per yard; **Lentini red/white stripe edging** and on pillow, 100-percent cotton preshrunk, 54 inches wide, 1/2-inch repeat, Scotchgard fabric protector, $22 per yard; **Yabat on seat cushion,** 100-percent cotton, preshrunk, 6-inch horizontal repeat, 54 inches wide, color 13 Real Red, Scotchgard fabric protector, $22 per yard—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Red papier-mâché bowl with gold**—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Lionel red/white striped shoe,** Vulcan/blanc, $245 per pair—Charles Jourdan (R), Trump Tower, 725 Fifth Ave., New York 10022. **Augustus armchair,** #8260, $625—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. **Tulip hand-colored copperplate engraving** by Selig-

(Continued on page 142)

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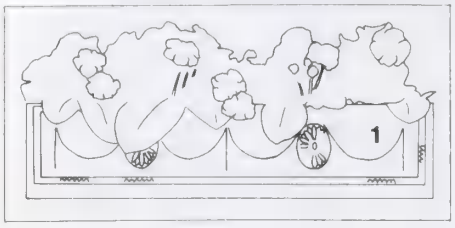
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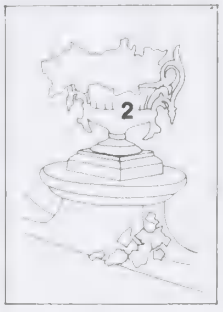
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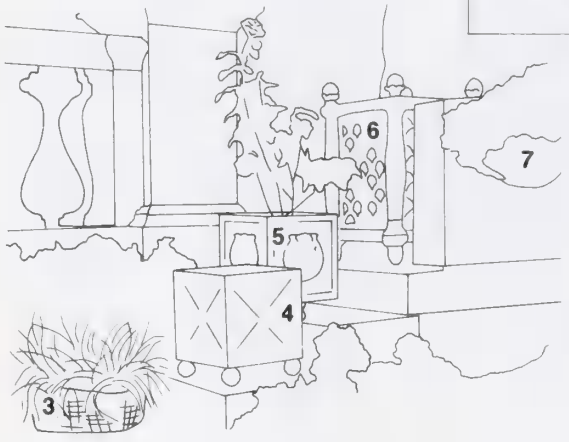
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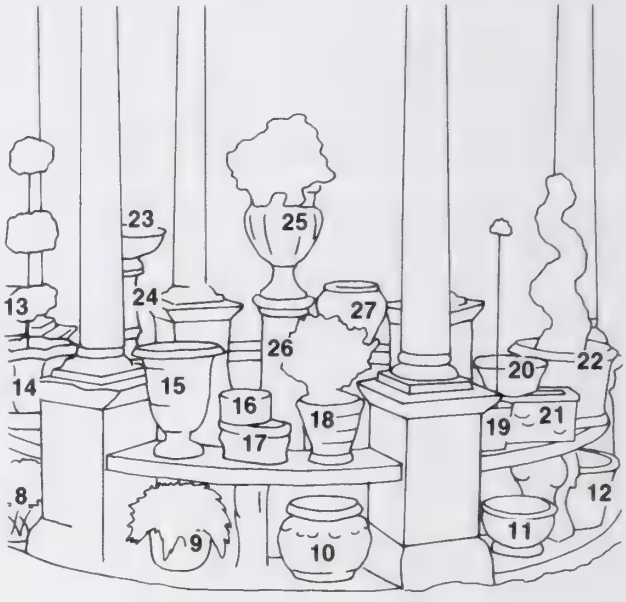
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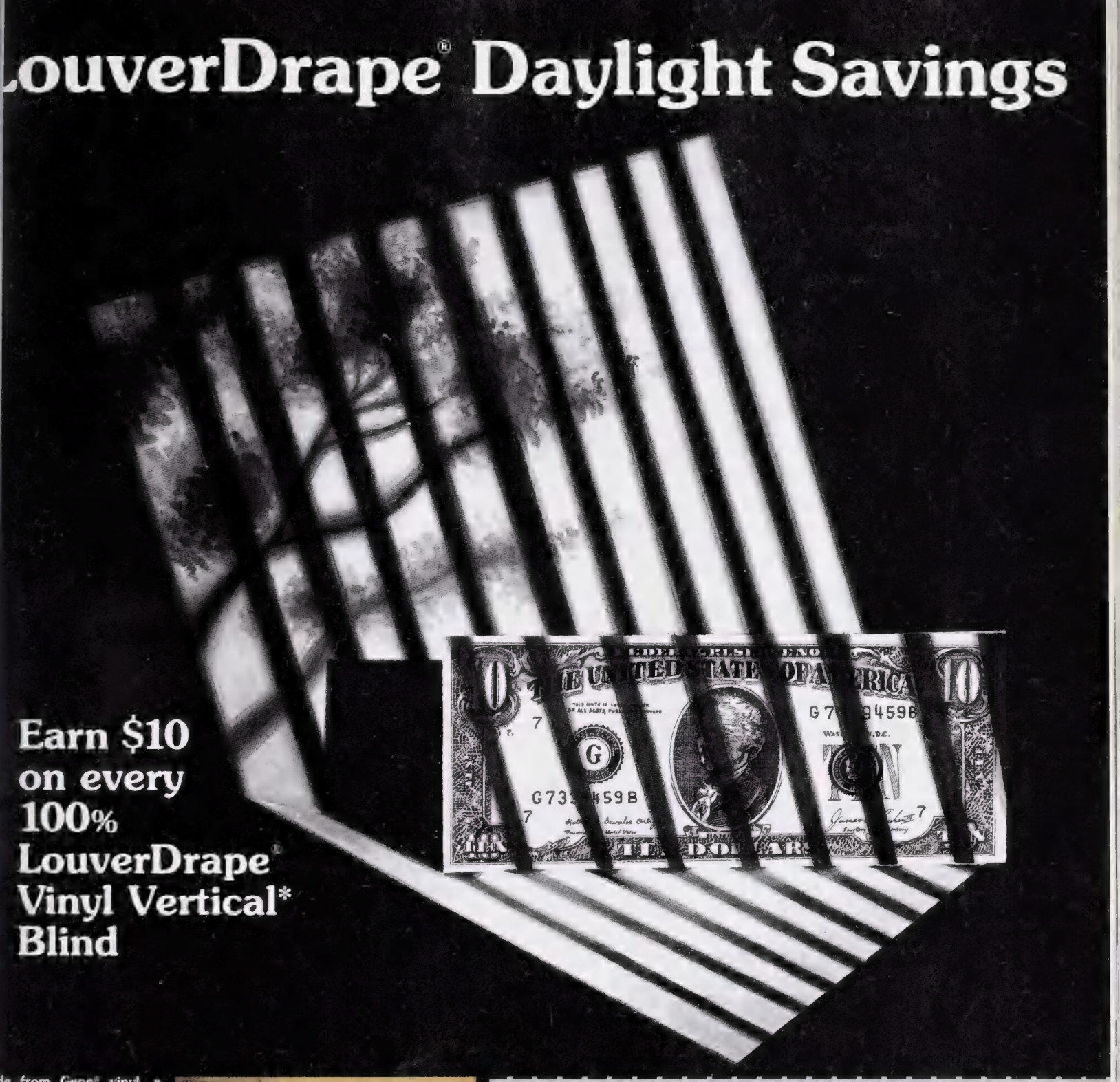
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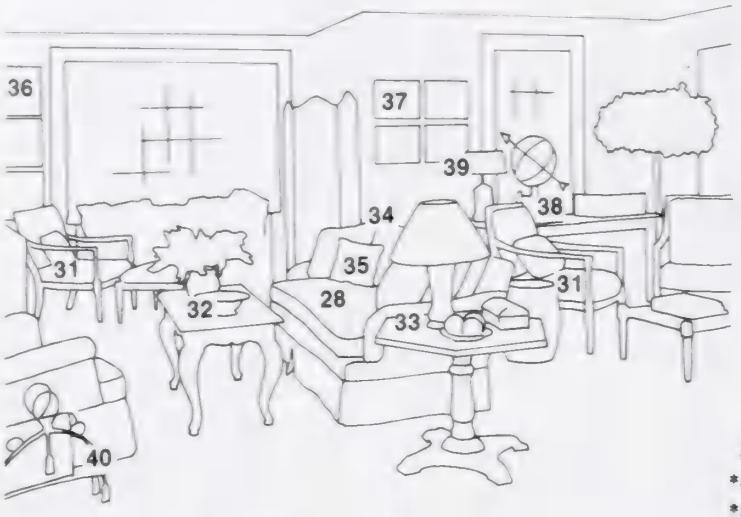
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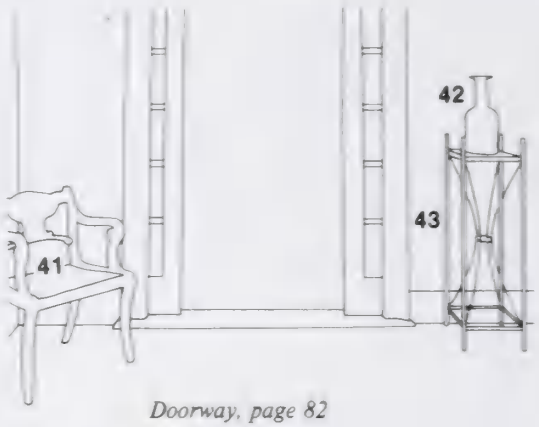
AN ELEGANT SIMPLICITY: Paul Leonard, designer, pages 80 to 87

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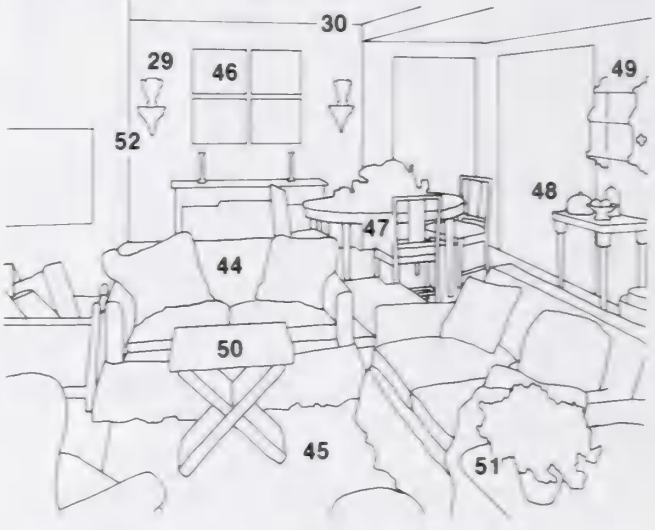
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Doorway, page 82
(above)

41.	*Lacquered chair, Ad Lib*	*$1,725.00*
*42.	*Blue bottle, Evergreen Antiques*	*150.00*
*43.	*Hall stand, Wallengren/USA*	*975.00*



Dining room, pages 82 and 83
(above)

44.	*Love seats, Century Furniture Co. (each)*	*$1,800.00*
45.	*Rug, Ad Lib*	*2,200.00*
46.	*Framed prints, J. Pocker & Son (each)*	*125.00*
47.	*Dining chairs, Paul Leonard Designs (each)*	*850.00*
48.	*Creamware, Ad Lib*	*18.00 to 250.00*
49.	*Shelf unit, Ad Lib*	*450.00*
50.	*Book table, Ad Lib*	*3,600.00*
51.	*Tray table, Ad Lib*	*950.00*
52.	*Wall brackets, Ad Lib (each)*	*175.00*



Master bedroom, pages 84 and 85
(left)

53.	*Corner cupboard, Ad Lib*	*$1,600.00*
54.	*Antique desk, Ad Lib*	*960.00*
55.	*Cane bench, Ad Lib*	*390.00*

Text Continued on page 180 — DETAILS, SEE PRODUCT INFORMATION

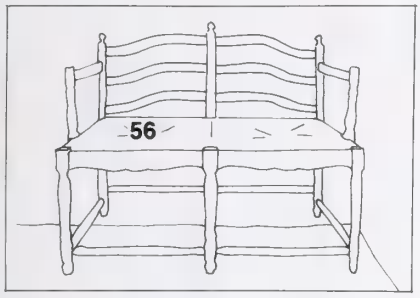
** Antique or one-of-a-kind item; for sources, see Product Information*

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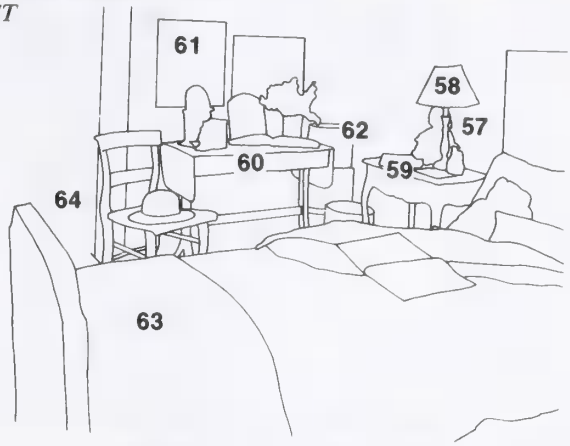
AN ELEGANT SIMPLICITY: Paul Leonard, designer, continued

SHOPPING LIST



Alcove, page 86 (left)

56. *Painted bench by Williams-Fiala, Sweet Nellie* $800.00

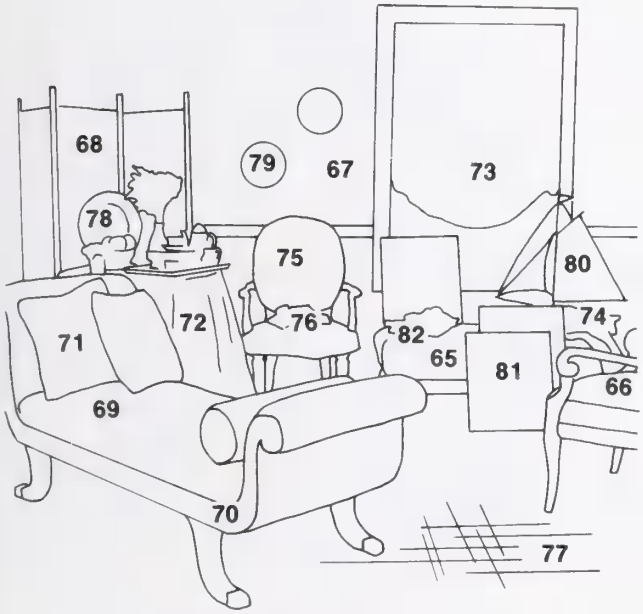


Child's room, pages 86 and 87 (above)

57. *Kashmire lamp, Ad Lib* $195.00
58. *Pleated shade, Ad Lib* 80.00
59. *Side table, Ad Lib* 1,495.00
60. *Desk, Ad Lib* 3,000.00
61. *Dog engravings, Ad Lib (each)* 500.00
62. *Hat boxes, Sweet Nellie (each)* 75.00
63. *Throw, Sweet Nellie* 345.00
64. *Anso V Worry-Free Carpet, Karastan (per square yard)* 40.00

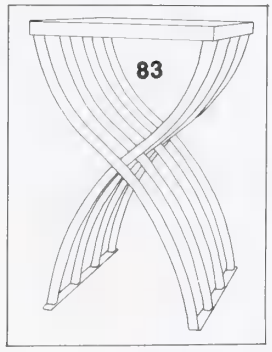
STRIPES! pages 88 to 93

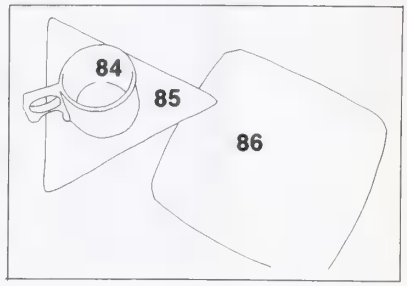
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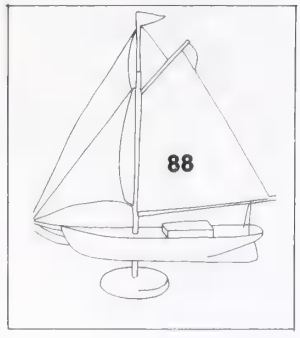


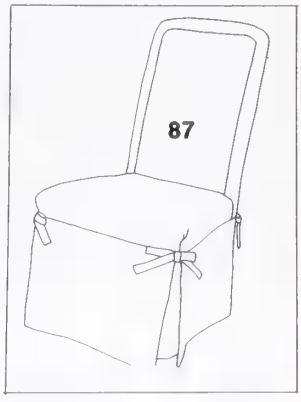
Pages 88 and 89 (above)

65. *Bench fabric, Covington Fabrics Corp. (per yard)* $22.00
66. *Upholstered armchair, Pearson Co.* 922.00
67. *Wallpaper, IKEA (per roll)* 7.00
68. *Screen fabric, Laura Ashley (per yard)* 15.00
69. *Récamier fabric, Raintree Designs (per yard)* ... 22.00
70. *Récamier, Karges Furniture Co.* 4,876.00
71. *Pillow fabric, Covington Fabrics Corp. (per yard)* 22.00
72. *Table skirt fabric, Spectrum Fabrics Corp. (per yard)* 18.00
73. *Batiste, Marimekko (per yard)* 25.00
74. *Mohair throw, Palais Royal* 140.00
75. *Ticking, P/Kaufmann, Inc. (per yard)* 35.00
76. *Armchair, Karges Furniture Co.* 1,630.00
77. *Sisal, Merida Meridian (per square yard)* 39.00
*78. *Charger, Bardith* 900.00
*79. *Plates, Bardith (per pair)* 450.00
*80. *Verdigris sailboat, Limited Editions* 360.00
81. *Engravings, W. Graham Arader III* .. 1,100.00, 1,200.00
82. *Tufted bench, Lee Industries* 347.50









Page 90 (above)

83. *Side table, Design Institute America* $540.00
84. *Cup, Rogers-Tropea, Inc.* 20.00
85. *Saucer, Rogers-Tropea, Inc.* 17.00
86. *Square plate, Dorothy Hafner* 27.50
87. *Dining chair, Pearson Co.* 586.00
88. *Boat fabric, Waverly (per yard)* 26.00

* *Antique or one-of-a-kind item; for sources, see Product Information*

(Continued on page 140)

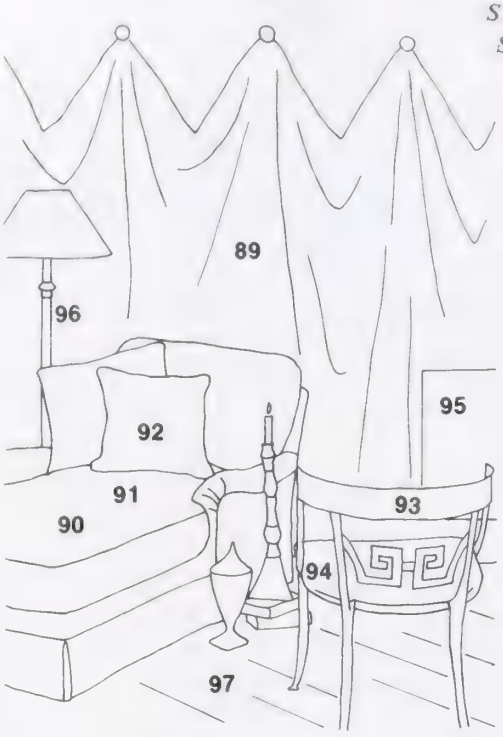
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Continued from page 139

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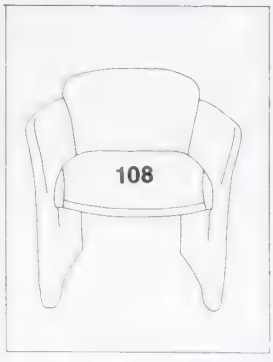
STRIPES! continued

SHOPPING LIST



Page 91 (above)

89. *Ticking, David Rothschild Co., Inc. (per yard)* $20.00
90. *Blue ticking, Waverly (per yard)* 19.00
91. *Chaise, Lee Industries* 1,148.00
92. *Pillow fabric, Covington Fabrics Corp. (per yard)* 22.00
93. *Metal armchair, Sarreid, Ltd.* 625.00
94. *Seat fabric, Covington Fabrics Corp. (per yard)* 22.00
95. *Engraving, W. Graham Arader III* 2,800.00
96. *Floor lamp, Robert Abbey Inc.* 150.00
97. *Flooring, IKEA (per 19-1/2 square feet)* 50.00

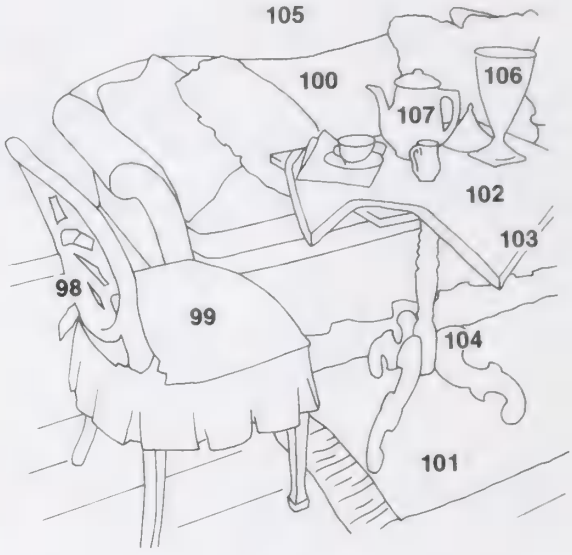


Page 92 (left)

108. *Chair, Carson's of High Point* $475.00

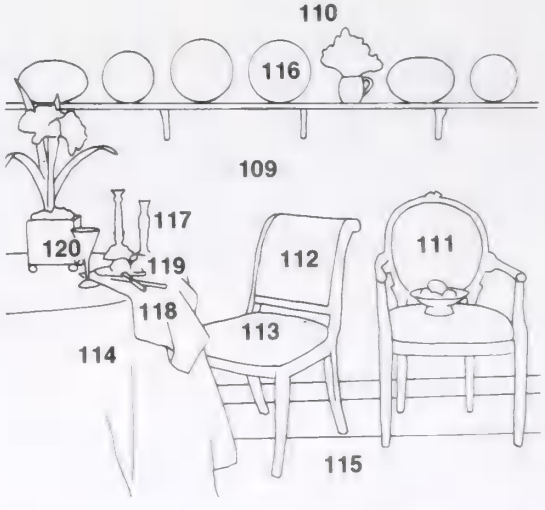
Page 93 (right)

109. *Wallpaper, The New Classics, Inc. (per roll)* $18.00
110. *King-size sheet, Esprit for WestPoint Pepperell* 55.00
111. *Twig armchair, DAPHA, Ltd.* 1,360.00
112. *Dining chair, Jeffco* ... 725.00
113. *Fabric on chair, Raintree Designs (per yard)* .. 22.00
114. *Table skirt fabric, Beachwood Wallcoverings (per yard)* 35.00
115. *Cotton dhurrie, Shyam Ahuja* 500.00
116. *Plates and platters, Victoria and Richard MacKenzie-Childs, Ltd.* ..... 38.00 to 44.00
*117. *Candlesticks, Limited Editions (each)* 45.00
118. *Napkin rings, Waverly (per yard)* 23.00
119. *Flatware, Pfaltzgraff & Co. (per four-piece set)* .. 65.00
120. *Napkins, Pfaltzgraff, Inc.* 58.00



Page 92 (above)

98. *Side chair, Casa Stradivari* $763.00
99. *Fabric on chair seat, Covington Fabrics Corp. (per yard)* 22.00
100. *Sofa, Lee Industries* 1,400.00
101. *Rag runner, The Weavers Corner* 44.00
102. *Tablecloth fabric, Raintree Designs (per yard)* . 22.00
103. *Border fabric, Covington Fabrics Corp. (per yard)* 22.00
*104. *Pine table, Evergreen Antiques* 575.00
105. *Wall fabric, Marimekko (per yard)* 30.00
*106. *Urn, Limited Editions (per pair)* 450.00
107. *Coffeepot, Thaxton & Co.* 49.00



**Antique or one-of-a-kind item; for sources, see Product Information*

WONDERS NEVER CEASE

Continued from page 109



Botanical and Common Names of Plants Shown on pages 106 and 107

1. *Thuja* 'Emerald' (Arborvitae)
2. *Juniperus chinensis* (Blue Juniper)
3. *Cosmos* (Cosmos)
4. *Thuja* 'Rheingold' (Arborvitae)
5. *Nepeta mussinii* (Catmint)
6. *Styrax japonicus* (Japanese Snowbell Tree)
7. *Anemone japonica* 'September Charm' (Windflower)
8. *Stachys* (Lamb's Ears)
9. *Rosa* 'Simplicity'
10. *Hibiscus* (Rose Mallow)
11. *Artemisia* (Southernwood)
12. *Centranthus ruber* (Valerian)
13. *Hosta* 'Piedmont Gold'
14. *Phalaris* (Ribbon Grass)
15. *Calamagrostis* 'Stricta' (Feather Reed Grass)
16. *Miscanthus sinensis* (Eulalia Grass)
17. *Oxydendrum arboreum* (Sourwood Tree)

Plants Shown on pages 108 and 109

Rosa (Rose)
Syringa vulgaris (Lilac)
Philadelphus 'Belle Etoile' (Mock Orange)
Tamarix ramosissima (Tamarisk)
Clethra 'Paniculata' (Summer Sweet)
Hydrangea quercifolia
H. macrophylla
H. arborescens
H. paniculata
(Hydrangea)
Coreopsis grandiflora
C. verticillata
(Tickseed)
Iris siberica (Siberian Iris)
Malva alcea 'Fastigiata' (Mallow)
Lythrum (Loosestrife)
Bergenia cordifolia (Bergenia)
Echinacea purpurea 'Bright Star' (Coneflower)
Alchemilla mollis (Lady's-Mantle)
Geranium (Cranesbill)
Taxus 'Hatfieldii'
T. 'Hicksii' (Yew)
Astilbe (Astilbe)
Aruncus (Goatsbeard)
Macleaya (Plume Poppy)
Ligularia (Senecio)
Paeonia (Peony)
Thalictrum (Meadow Rue)
Verbascum (Mullein)
Yucca (Yucca)
Liriope (Lilyturf)
Perovskia (Russian Sage)
Hibiscus syriacus (Rose of Sharon)
Thuja 'Smarrod' (Arborvitae)

Mark Inabnit is currently writing a book about gardening. He also lectures on the subject and works as a landscape designer.



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PRODUCT INFORMATION

Continued from page 135

man/Wirsing, Nuremberg 1772-1774—W. Graham Arader III (R), 29 E. 72 St., New York 10021; 1308 Walnut St., Philadelphia, PA 19407; 1000 Boxwood Ct., King of Prussia, PA 19406; 620 N. Michigan Ave., Suite 470, Chicago, IL 61611; 2800 Virginia St., Houston, TX 77098; 560 Sutter St., Suite 201, San Francisco, CA 94102. **Leather-bound books**—Limited Editions (T), 253 E. 72 St., New York 10021. **Striped floor** created by alternating boards of Tundra flooring; each strip of flooring is 99-3/4 by 7 by 1/4 inches, four boards per pack (covering total 19-1/2 square feet), $50 per pack; finishes shown: Tundra White Pine and Tundra Light Pine; Tundra flooring is high-pressure laminate, impact and pressure-resistant, anti-slip, nonfading and does not need sanding. It should be used with Tundra floor lining paper over subflooring—IKEA (R), Plymouth Meeting Mall, Plymouth Meeting, PA 19462; Potomac Mills, 2700 Potomac Mills, Woodbridge, VA 22192.

●*Page 92:* **Candy Stripe napkin fabric,** #65E3984, peach, 100-percent cotton, 1-inch repeat, Scotchgard and glazed, $23 per yard—Waverly (M), 79 Madison Ave., New York 10016; (800) 423-5881. **White striped wineglass** designed by Cam Langley, $58—Rogers-Tropea, Inc. (R), 1357 Third Ave., New York 10021. **Durant peach/pink striped plate,** $44—Victoria and Richard MacKenzie-Childs, Ltd. (M), Aurora, New York 13026. **Black/white striped flatware; handmade stoneware,** four-piece place setting, $65—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Pink/white striped upholstered chair,** #12455, 31 by 29 by 33 inches high, $475—Carson's of High Point, NC 27260. **White pine Tundra flooring,** 94-1/3 by 7 by 1/4 inches; each pack contains four boards (total 19-1/2 square feet), $50 per pack—IKEA (R), Plymouth Meeting Mall, Plymouth Meeting, PA 19462. **Side chair,** #8084, 21-1/2 by 21-1/2 by 37 inches high, seat 19 inches, peche finish, $763—Casa Stradivari (M), 221 McKibbin St., Brooklyn, NY 11206. **Lentini 18 Pineapple chair seat cover fabric,** 100-percent cotton, 54 inches wide, horizontal repeat 1/2 inch, Scotchgard fabric protector—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Sofa,** #3091, in natural linen/white stripe fabric, 85 by 33 by 32 inches high, $1,345 (including fabric)—Lee Industries (M), 402 W. 28 St., Newton, NC 28658. **Rag runner,** #301, 27 by 60 inches, $44 plus shipping and handling; runners any length and area rugs available; call (812) 948-0350 or write for brochure—The Weavers Corner (MO), 1406 E. Spring St., New Albany, IN 47150. **Antique pine table**—Evergreen Antiques (R), 1249 Third Ave., New York 10021; 120 Spring St., New York 10012. **Victoria Morland's yellow/black stripe for tablecloth,** A Farmhouse in Provence, Saint-Tropez, #STZ 0163-F, color Provence, 100-percent cotton, 54 inches wide, $22 per yard—Raintree Designs (M), 979 Third Ave., New York 10022. **Madagascar border fabric on tablecloth,** 49-percent cotton/51-percent linen, 54 inches wide, 1/2-inch repeat Covgard Fabric protector, lightfast and colorfast, Linen Express collection (this fabric also edges sofa pillows), $22 per yard—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Painted tole urn**—Limited Editions (T), 253 E. 72 St., New York 10021. **Stried yellow/cream coffeepot**—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Agateware creamer**—Burke's (T), 979 Third Ave., New York 10022. **Agateware mug,** c. 1760—Bardith (T), 901 Madison Ave., New York 10021. **New shell teacup,** $27.50, and saucer, $22.50—Belleek (M), 41 Madison Ave., New York 10016. **Yellow, MMM 279, fabric on wall,** $30 per yard; **Watercolor Stripe fabric designed** by Marimekko, **MMM175; wallpaper** also available, $21 per roll—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801.

●*Page 93:* **Peach/white wavy-striped sheets on walls,** by Esprit, king-size sheet, all-cotton luxury percale, 200 threads per square inch, no-iron combed cotton, $55—WestPoint Pepperell (M), 1221 Avenue of the Americas, New York 10021. *On shelf, left to right:* 8-1/2-inch **luncheon plate,** $38; **12-1/2-by-8-1/2-inch** oval **dinner plate,** $44; **11-1/2-inch dinner plate,** $44; Wedgwood Series—Victoria and Richard MacKenzie-Childs Ltd. (M), Aurora, NY 13026. **Wooden planter and terra-cotta candlesticks**—Limited Editions (T), 253 E. 72 St., New York 10021. **Hand-loomed cotton dhurrie,** #SP-1000, gray, 6 by 9 feet, $500—Shyam Ahuja (R), 201 E. 56 St., New York 10022. **Wallpaper, #LL130A R77, below plate shelf,** Linen Looks collection, $17.95 per roll—The New Classics, Inc. (M), 2113 49 St., North Bergen, NJ 07047. **Regency dining chair,** 21 by 26 by 35 inches high, seat 19-1/2 inches high, Memoirs collection, $725, COM—Jeffco (M), 1020-22 16 St. S.W., Hickory, NC 28601. **Armchair,** #510A, twig 23 by 24-1/2 by 38 inches deep, white antique finish, green/white (stock fabric), $1,359—DAPHA, Ltd. (M), PO Box 1584, 109 Lane Ave., High Point, N.C. 27260; (800) 334-7396. **Victoria Morland's A Farmhouse in Provence, Deck Chair Stripe,** DCS 975F, heather, 54 inches wide, DuPont Teflon soil and stain repellent, $22 per yard—Raintree Designs (M), 979 Third Ave., New York 10022. **Verdigris bowl**—Clodagh, Ross & Williams (R), 122 St. Mark's Pl., New York 10009. **Moiré table skirt,** 62-percent cotton/38-percent rayon, 54 inches wide, Scotchgard, Beachwood Wallcoverings Summer Haven collection, Tranquil, $35 per yard; available May 1988—Ametex (M), 261 Fifth Ave., New York 10016.

KITCHEN WITH EUROPEAN ROMANCE

Architect: Paul Bailly, AIA, CKD, Architecture For Kitchens & Baths Inc., 8738 W. Third St., Los Angeles, CA 90049.

●*Pages 98 to 101:* **Barbecue**—Gas Appliance Co., 20915 Brant Ave., Long Beach, CA 90810. **Terra-cotta pot on center island**—International Terra Cotta, Inc., 690 N. Robertson Blvd., Los Angeles, CA 90048. **Marble stand on island** designed by Stuart Hagmann—Marble Works, 361 N. Robertson Blvd., Los Angeles, CA 90048. **Counter tiles,** plain white; **fireplace and stone niche, decorative white tiles** made in Spain—Country Floors Inc. (T,R), 8735 Melrose Ave., Los Angeles, CA 90069. **Pink decorative tile around window above sink, small sink counter and fireplace hearth,** French; **imported century-old reclaimed French country floor tiles**—La France Imports, Inc., 8817 Beverly Blvd., Los Angeles, CA 90069. **Putti each side of stove** from Italy. **All painted ceramic pieces from** Sionna, Italy. **Halophane lamps**—Forecast Gallery, 249 Main St., Santa Monica, CA 90405. **Track lighting, lightolier fixtures**—Brentwood Electric, 229 Pontius Ave., Los Angeles, CA 90025. **Range**—U.S. Range-Alco, 14501 S. Broadway, Gardenia, CA 90248. **Cabinetry**—Rutt Custom Cabinets, Rte. 23, Goodville, PA 17528. **Table pedestal**—Stoneworks, 8627 Melrose Ave., Los Angeles, CA 90069.

CAPABLE COTTAGE

●*Pages 102 to 105: Architect:* R. M. Kliment & Frances Halsband Architects, 255 W. 26 St., New York 10001. Project team: R. M. Kliment, Frances Halsband, Mark Wright. *Landscape architect:* Luis Villa/Lois Sherr Associated, 381 Park Ave. South, New York 10016. **Contractor:** Adam Schwartz & Co. Inc., 6 Deming St., Woodstock, NY 12498. **Landscape contractor:** M. Ross Landscaping & Tree Service Inc., Route 212, Shady, NY 12409. Size of house: 730 square feet. Foundation: bluestone and concrete block. Framing: all wood. Exterior: walls and roof, red cedar handsplit shakes. **Paints and stains**—Benjamin Moore (M), Chestnut Ridge Rd., Montvale, NJ 07645. Insulation: Fiberglass batt. **Windows:** Marvin and custom by contractor—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Doors:** Morgan and custom by contractor—Morgan Productions Ltd., 601 Oregon St., Oshkosh, WI 54903. **Garage door**—Overhead Door Co. (M), 6750 LBJ Freeway, Dallas, TX 75240. Interior: Walls and ceilings, Gypsum wallboard. **Paints**—Benjamin Moore. Floors: pine. Stone hearth: Vermont structural slate. **Wood stove**—Rais & Wittus (M), Hack Green Rd., Pound Ridge, NY 10576. **Lighting by Louis Poulsen**—Scandinavian Design (R), 127 E. 59 St., New York 10022; Appleton Gaffney Kroese Electric Supply (M), 51 Leonard St., New York 10012. **Hardware**—Baldwin Hardware Mgf. (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603. **William Morris ceiling fabric**—Arthur Sanderson & Sons (R,T), 979 Third Ave., Suite 403, New York 10022.

●*Page 102—Bottom left:* **Antique wicker furniture on porch**—Apple Antiques (R), Box 74, Route 28, West Hurley, NY 12491.

●*Pages 104 and 105:* **Southampton wicker chaise, watermelon sculpture, dough bowl, green pitcher**—Zona (R), 97 Greene St., New York 10012. **Botanical prints**—J. Pocker and Son (R), 824 Lexington Ave., New York 10021. **Ninteenth-c. Swedish blanket box**—Evergreen Antiques (R), 1249 Third Ave., New York 10021; Evergreen Antiques (R), 120 Spring St., New York 10012. **Handwoven wool runners and rugs by wicker chaise,** available in custom colors and sizes—Elizabeth Eakins Inc. (R,T), 1053 Lexington Ave., New York 10021. **Yellow mohair throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Yellow and white bowl**—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021. **Thomas Moser continuous armchair, bench, table**—Thomas Moser Cabinetmakers (R,M), 415 Cumberland Ave., Portland, ME 04101. **Basket by fireplace**—Woodstock Nursery and Garden Center (R), Route 212, Woodstock, NY 12498.

CLOSE-UPS

●*Page 111—A Sundial As Sculpture:* **Reproductions of 17th-c. armillary sphere sundials,** $145—Brookstone Co. (R), 1 Herald Center, New York 10001. *Wallpapering A Screen:* **Wallpaper trellis,** #12512, $97.50 per roll—(1 roll is enough); **blue/white paper,** #13172, used as border, $24 per roll—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Three panels of plywood,** 60 by 21 inches, and six 4-inch hinges, $99—Broadway Lumber (R), 557 Broadway, New York 10012. Spray-Ment adhesive from art supply store, two cans, $16. **Benjamin Moore, #GR-57, oil-based flat paint,** 1 quart thinned with a little turpentine or purchase glazing solution at hardware store. *Tiling A Table:* **Tiles**—Country Floors Inc. (T,R), 15 E. Sixth St., New York 10003-3104.

LUNCH TIME

●*Page 115:* **Castiglioni flatware**—The Museum of Modern Art (R), 11 W. 53 St., New York 10019. **Green tumbler**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013.

●*Page 116—Top left:* **Judy Smilow's three-piece plate set**—The Museum of Modern Art (R), 11 W. 53 St., New York 10019. *Top right:* **White rectangular platter**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013; **Caleca ware mug**—Platypus (R), 126 Spring St., New York 10012. **Yellow lotus bowl**—Katagiri (R), 324 E. 59 St., New York 10022.

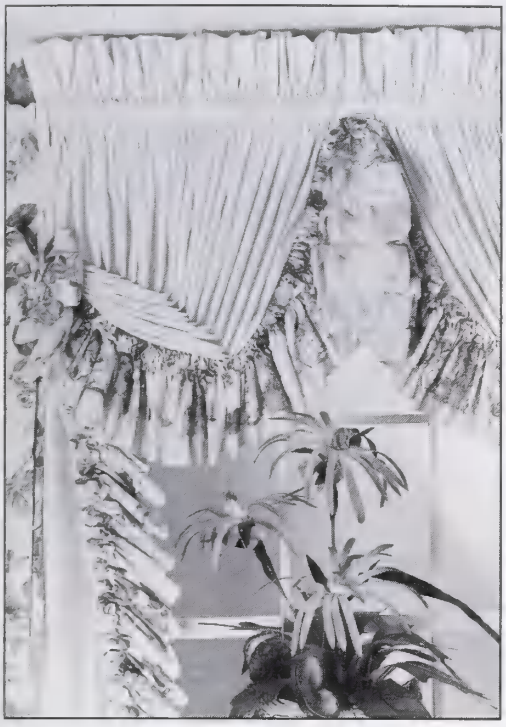
●*Page 117—Top:* **German striped glasses**—The Museum of Modern Art (R), 11 W. 53 St., New York 10019. *Bottom:* **Paper plates, salt and pepper shakers, teapot/cup**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Wooden tray**—Conran's (R), 2 Astor Pl., New York 10003.

●*Page 118—Top:* **Turquoise lunch box**—Crown Corning (M), 5500 E. Olympic Blvd., Los Angeles, CA 90022. *Bottom:* **Porto Pack Utensils**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Light blue spongeware plate, square vase**—Conran's (R), 2 Astor Pl., New York 10003.

●*Page 119—Top left:* **Cloud plates**—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012. *Top right:* **Straw basket**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Striped cotton place mat**—Platypus (R), 126 Spring St., New York 10012. **Blue glass tumbler**—Conran's (R), 2 Astor Pl., New York 10003. *Bottom right:* **Caleca ware cup and saucer**—Platypus (R), 126 Spring St., New York 10012. **Green spongeware plate**—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012. **Foldable flatware**—The Museum of Modern Art (R), 11 W. 53 St., New York 10019.■

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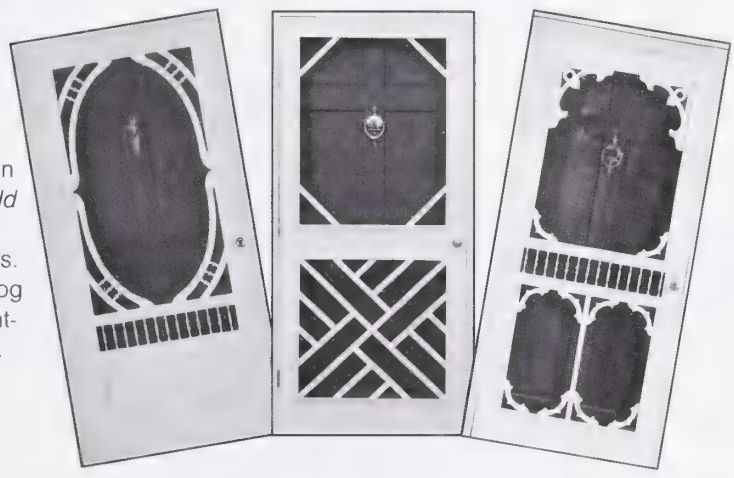
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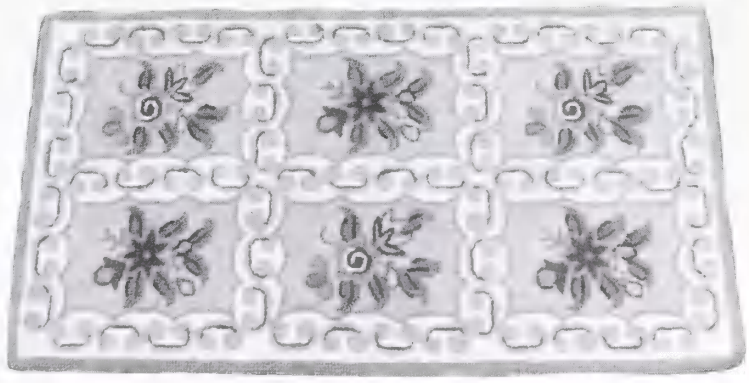


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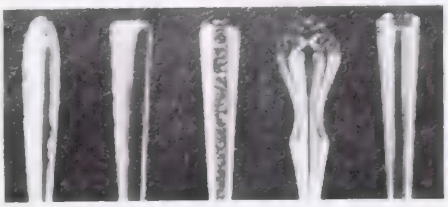
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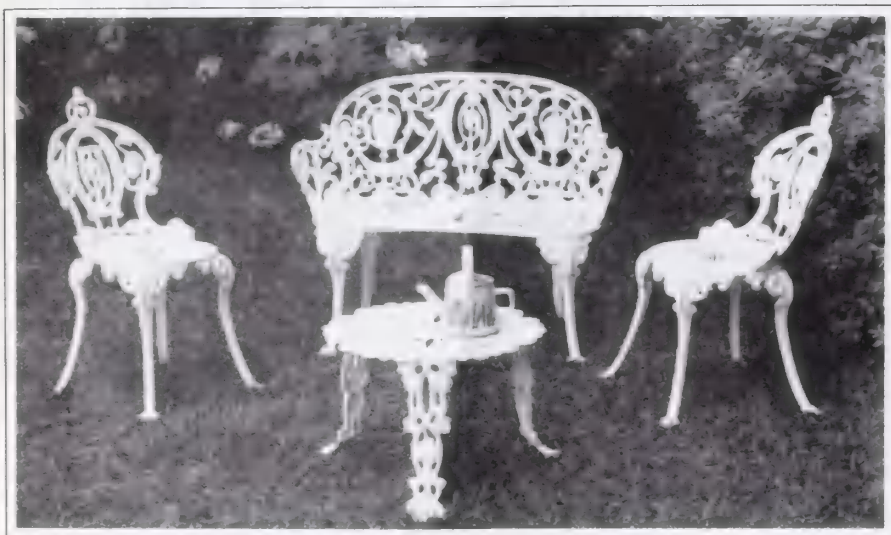
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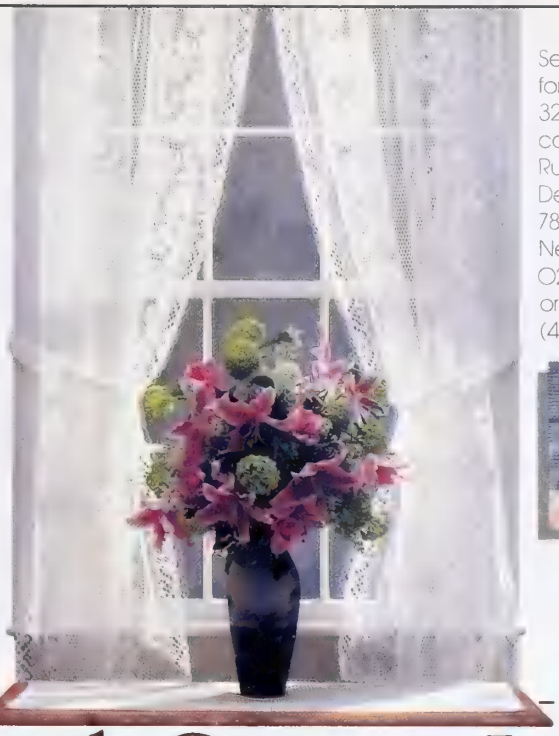
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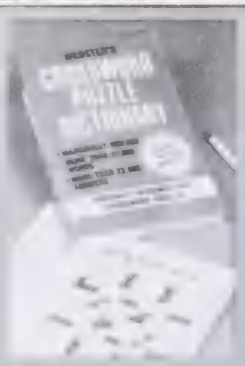
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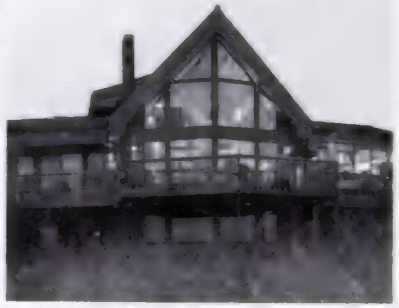


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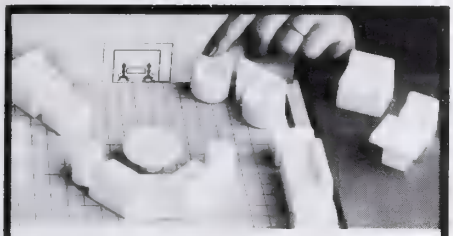
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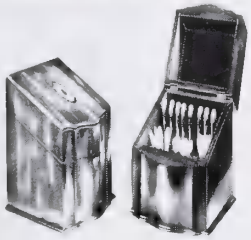


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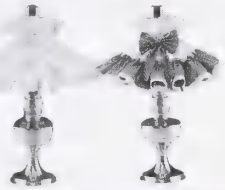
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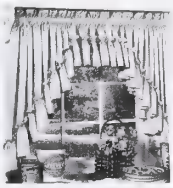
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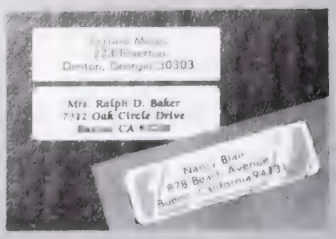
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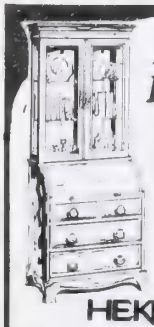
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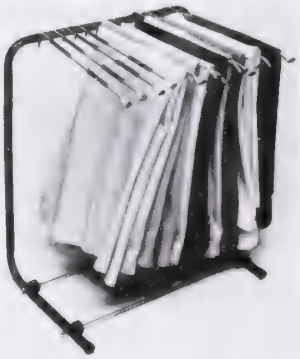
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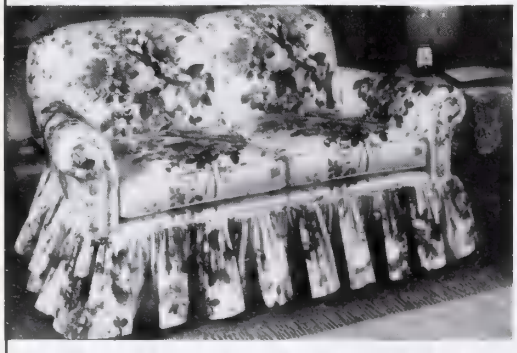
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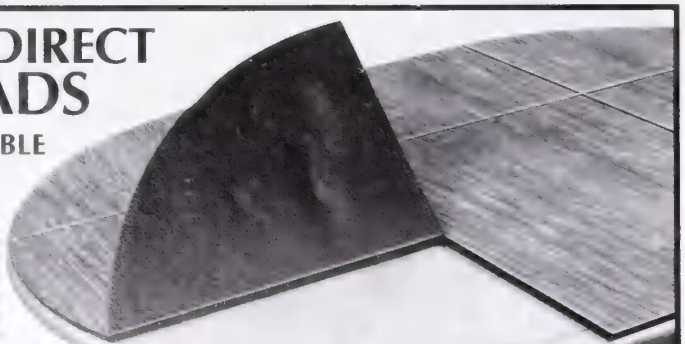
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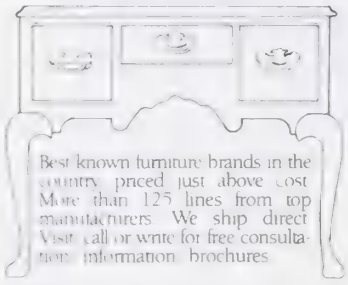
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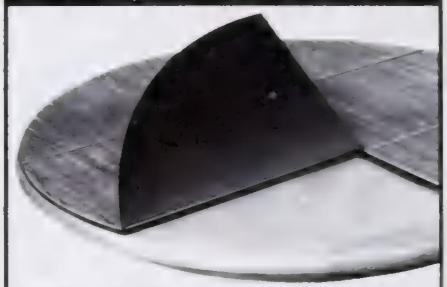
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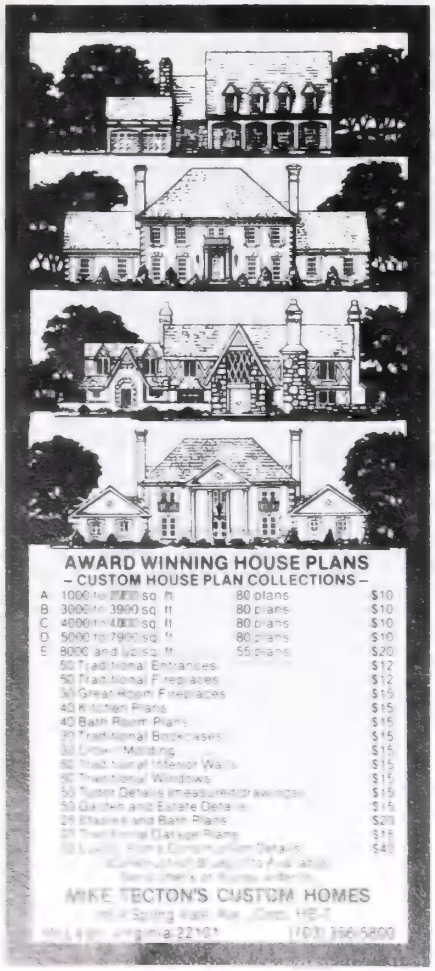


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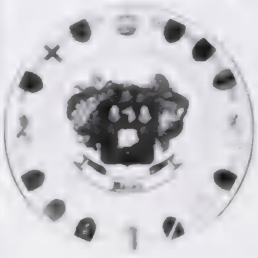
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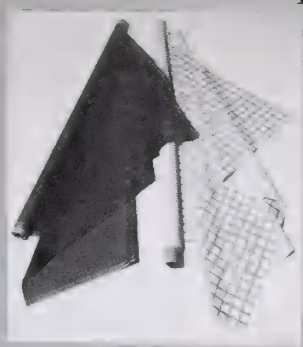


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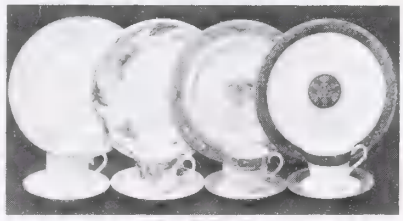
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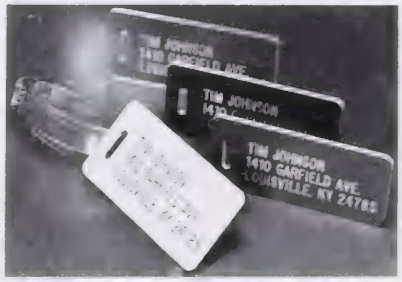
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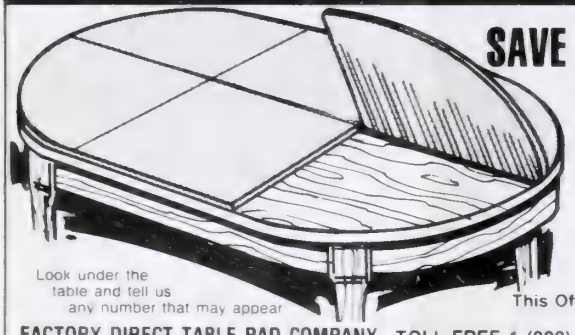
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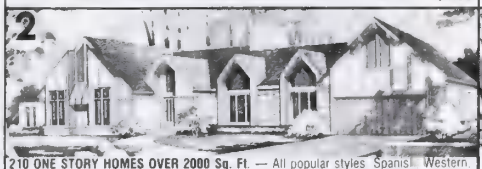
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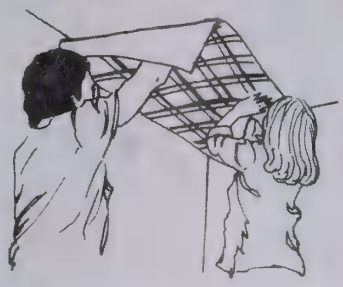
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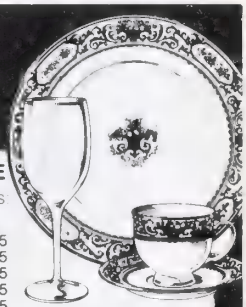
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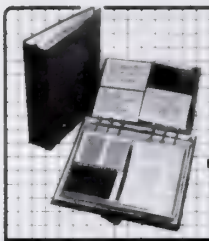


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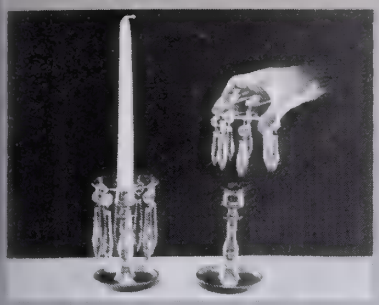
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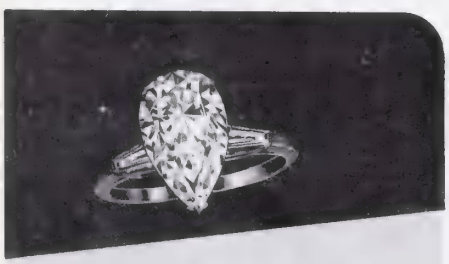
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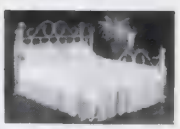
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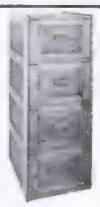
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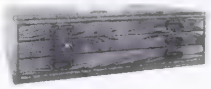
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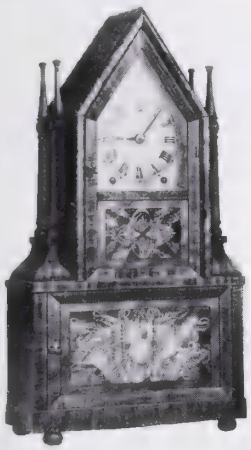
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **This shelf clock has a label inside that reads "Birge and Fuller, Bristol, Connecticut." The clock case is mahogany. The designs on the glass seem to be hand-painted. What is it worth?**

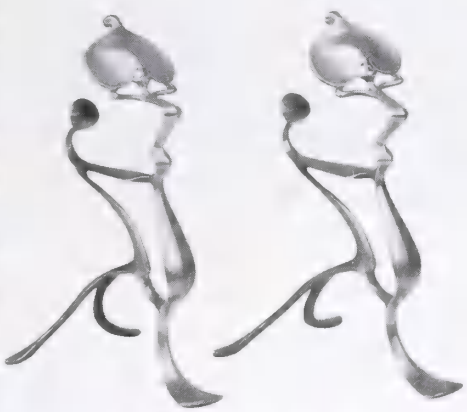
—Mrs. E.R.W., Verdun, Quebec, Canada



Your steeple clock, obviously named for the shape of the case, was in style about 1845. John Birge and Thomas Fuller, whose names appear on the label, were partners in a clock-making firm in Bristol, Conn., from 1844 to 1848. After Fuller died, Birge joined another partner. He eventually retired from clock making in 1855. Most of the clocks made by Birge were spring-driven shelf clocks similar to yours. Your clock is worth more than $750 today.

☐ **These strange brass pieces seem to be andirons. Each piece is 14-1/2 inches high. How old are they? Where were they made? There are no identifying marks.**

—H.M., Watertown, N.Y.



Your andirons were made in the Art Nouveau style, which was popular at the turn of the century. Designs favored exotic curved lines and motifs based on nature, such as insects, shells, sea creatures and flowers. Many Art Nouveau pieces were influenced by the newly popular Japanese art. Furniture had flowing lines. Chair legs and arms were made of rippled carved wood. Iron, pewter and silver objects were also made in the Art Nouveau style. Brass is an unusual medium for this style. But andirons had to be made of a metal that could withstand heat, and brass was the most heat-resistent. Your andirons, which seem to depict stylized leaves, would sell for more than $800 in a fine shop.

☐ **My eight-inch-high blue and white pitcher shows a large building and cows. It is very old. What can you tell me about it?**

—N.L., Riverton, Kans.



You own a piece of china made in Staffordshire, England, about 1825. Many English potters there made special dishes for export to America. The designs were based on engravings published in books. Joseph Stubbs made a series of dishes decorated with American scenes. The scene on your pitcher shows the Boston State House. Other china in the series depicted views of New Jersey, New York and Philadelphia. Some pieces had a border of eagles. Others, like yours, were bordered by large roses. Your pitcher could be worth any amount from $300 to $5,000, depending on its rarity. It is probably worth about $600.

☐ **Where was my candlestand made? It has a stem shaped like a large screw so the height of the candle arm and the table can be adjusted. The stand is made of oak and curly maple. Can you help me determine the age?** **—Mrs. A.C.G., Los Angeles, Calif.**



You have a candlestand made in a style popular in New England during the early 1700s. Candles were the only source of light in a home, and a small stand was usually kept at the bottom of the stairs and in each room. Most candlestands were very simple and did not have an adjustable screw. In the 1930s, candlestands became very popular with collectors. They were needed as small tables or as light sources in historic restorations. Many reproductions were made then. Examine your stand carefully. It should show signs of wear on the feet and the screw. An 18th-century candlestand would be worth at least $2,000; a 1930s copy, probably about $300.■

WHERE TO FIND IT

NAILING DOWN THE DETAILS OF A HISTORIC HOME: HANDWROUGHT HARDWARE AND CUSTOM-FITTED SHUTTERS

By SYLVIA SUNDERLIN

Renovating an old house is no small task—and that includes finding the appropriate fixtures. Because windows in old houses are often oversize, arched or of odd dimensions, ready-made blinds and shutters generally do not fit well; as a result, they tend to cheapen the appearance of an otherwise elegant Victorian or turn-of-the-century house. Modern hardware looks equally out of place. But here are several specialists who will either supply antique hinges, locks, handles and other hardware—as well as window fittings—or custom-make durable and handsome replicas.



Hand-finished cast-bronze hardware modeled after Victorian originals, from Cirecast Inc.

American Steel Window Service, 111 W. 17 St., New York 10011; (212) 242-8131—Daniel and Peter Weinberger, father and son, are specialists in antique and reproduction window hardware for restoring old houses. They have a large stock of locks, latches and other window fixtures. They will also make duplicate windows from existing whole or even broken or incomplete models. Send a letter of inquiry with a sample.

Cirecast Inc., 380 Seventh St., San Francisco, CA 94103; (415) 863-8319—These Victorian hardware specialists have supplied interior and exterior hardware fittings for renovation of many historic buildings, including several in Washington, D.C. They make solid-bronze exterior doorknobs, hinges, escutcheons and sash lifts appropriate for restoration of 1870 to 1900 houses.

Crawford's Old House Store, 301 McCall, Room 910, Waukesha, WI 53186; (800) 556-7878 or (414) 542-0685—This mail-order company has a surprising variety of hard-to-find window parts, such as sash pulls and locks. The company specializes in Victorian door hardware and also has rarities like wooden urns for newel-post ornaments and oak and beech corner beads. Call or write for free brochures. The Crawfords prefer that you call to discuss specific requirements for obscure fittings.

Devenco Products, Inc., Box 700, Decatur, GA 30030; (404) 378-4597—This firm produces venetian blinds, which were traditional Colonial interior fittings, and exterior shutters. All products are custom-made and shipped nationwide. Send for a free brochure with prices. Call to obtain more detailed information.

edi Window Systems, Inc., 8575 Roll Rd., Clarence Center, NY 14032; (716) 741-9620—Arched, odd-size and oversize windows in old houses are difficult to insulate—a problem this firm remedies with custom-made interior storm windows, either fixed or operable, that can be hung over your existing windows. A brochure will be sent on request. Telephone inquiries are also encouraged.

Elephant Hill Iron Works, RR 1, Box 168, Tunbridge, VT 05077; (802) 889-9444—Kenneth Parrot makes early-American-style forged-iron exterior and interior hardware, such as Norfolk and Suffolk latches, spring latches with brass components, box locks and H, HL and strap hinges. He has some stock, but makes most hardware to order. A catalog is $2.

M.J. Mullane Co., Box 108, Hudson, MA 01749; (617) 568-0597—Mr. Mullane makes ornamental cast-bronze snow guards for slate roofs on Colonial to modern houses. A free brochure with prices and instructions for installation will be sent on request. Guards may be ordered by mail. Mr. Mullane is also available for snow guard installation within a limited New England area. Telephone inquiries are invited.

The Shutter Collection, 3430 List Pl., Suite 1604, Minneapolis, MN 55416; (612) 929-4943—Arched windows, not uncommon in large Victorian houses, generally require custom interior shutters. This new firm custom-makes interior shutters and carries Pinecrest louvred fanlights of Ponderosa pine and other woods. Write for a brochure or a catalog with detailed information and prices.

Shuttercraft, 282 Stepstone Hill Rd., Guilford, CT 06437; (203) 453-1973—This firm makes sturdy exterior shutters of Western pine with movable louvers in cottage to mansion sizes. They may be hung fixed or installed with traditional hinges and holdbacks. A free brochure lists prices, sizes and shipping information. ■

House Beautiful's "Directory of Hard-to-Find Shops and Services," with 128 entries, is available at $1.50 per copy. The 1985 "Directory of Matching Services" is still available, also at $1.50 per copy. Send the appropriate amount to Room 2845, House Beautiful, 1700 Broadway, New York 10019.

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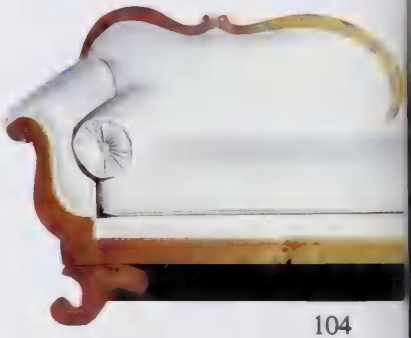
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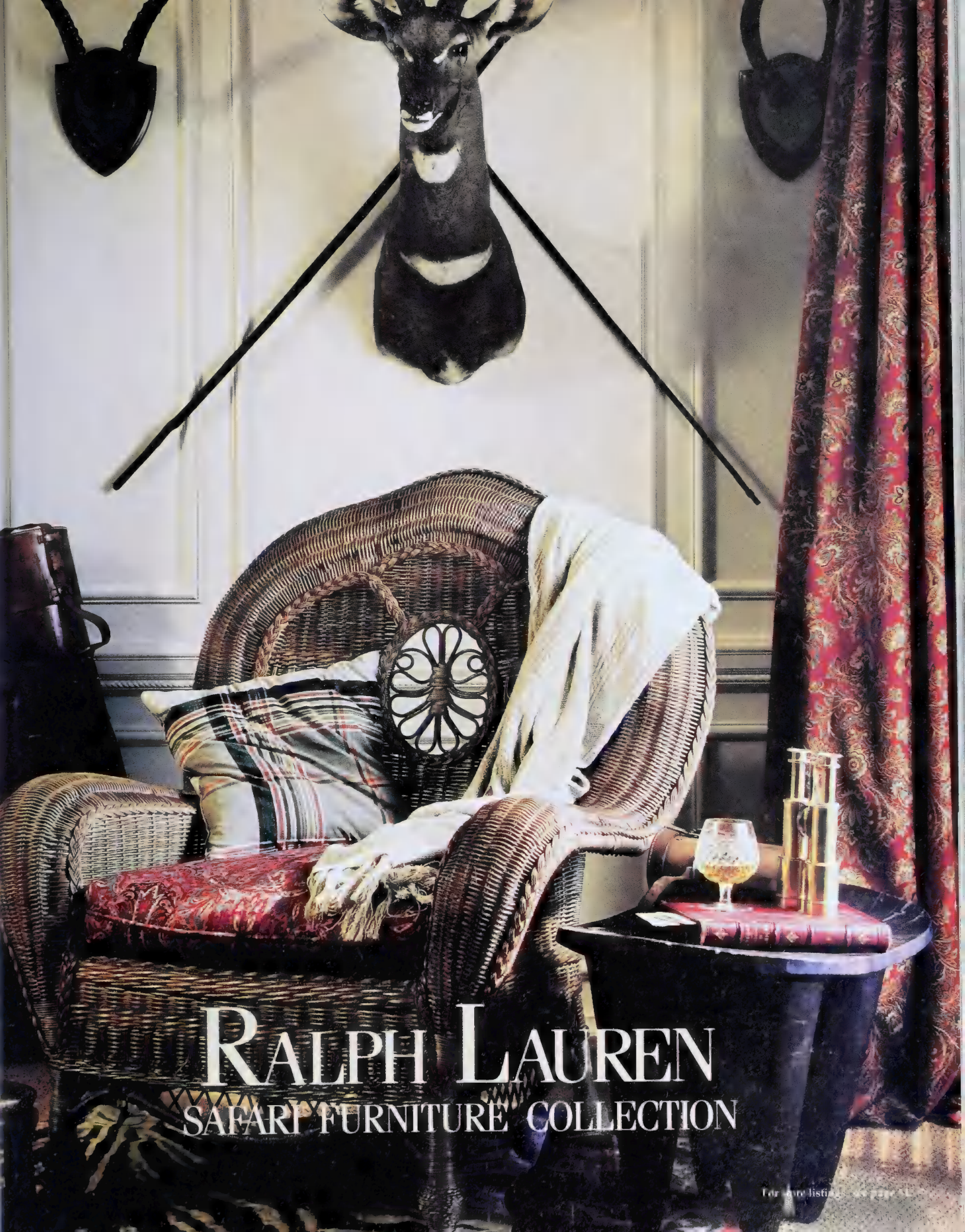
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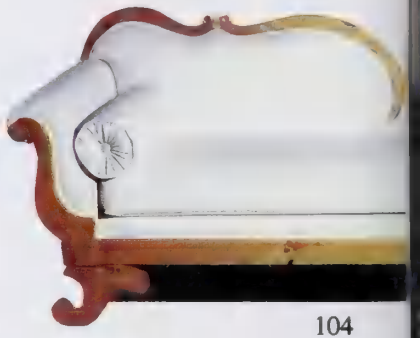
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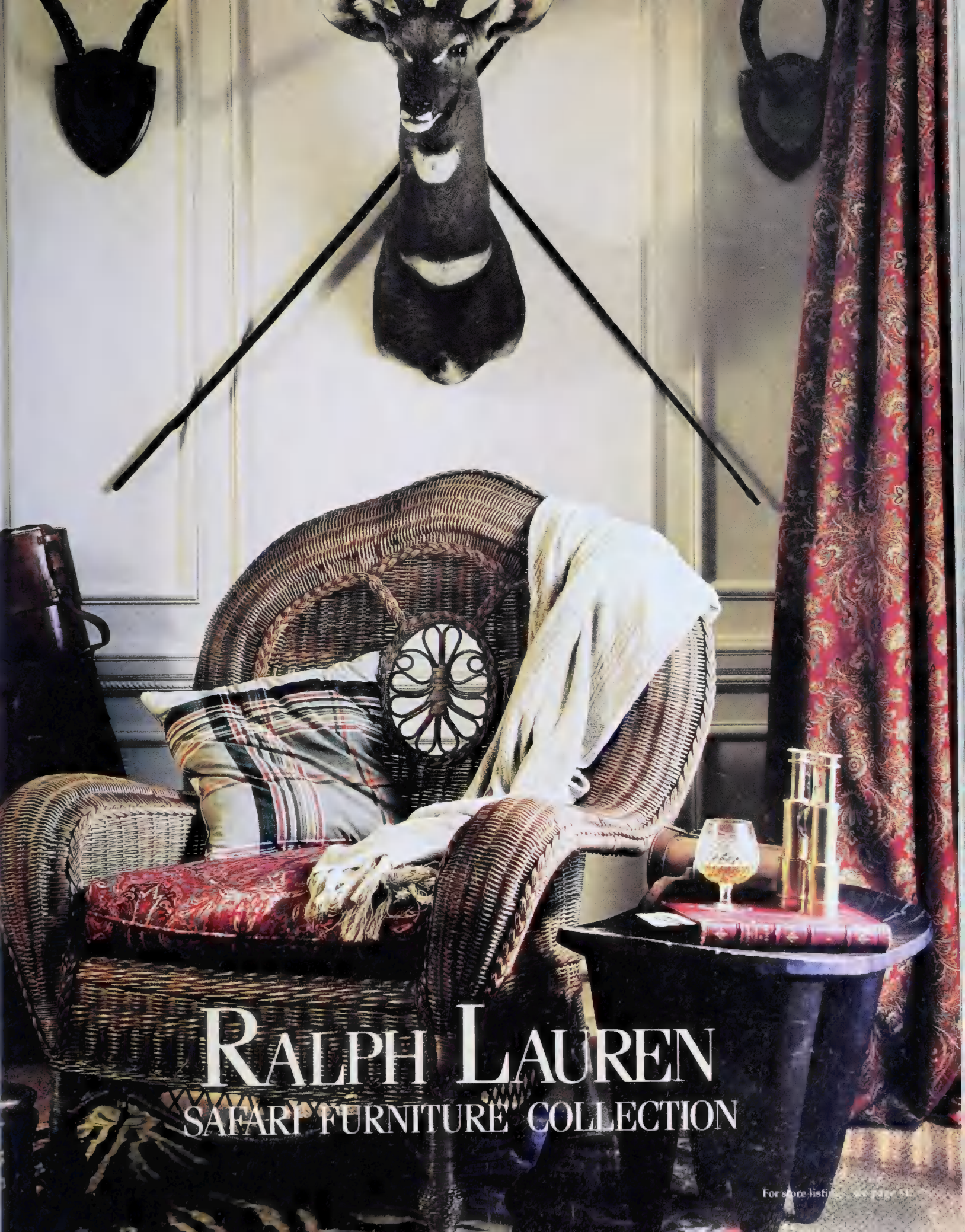


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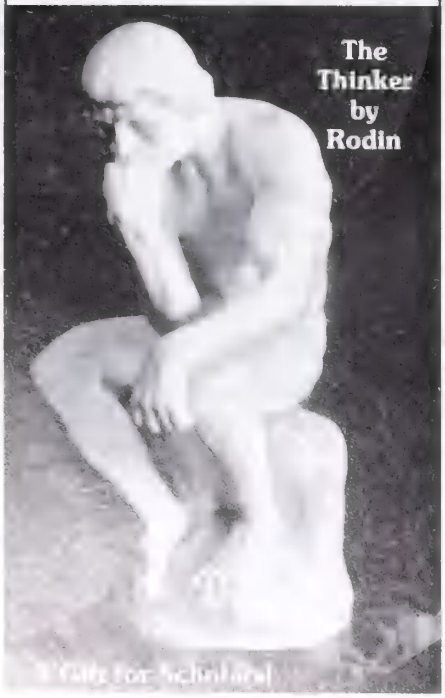
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THINKING ALOUD

"WHAT WE LOVE ABOUT SCANDINAVIAN COUNTRY IS HOW EASILY IT TAKES AMERICAN COUNTRY TO ITS NATURAL NEXT STEP—BY REFINING IT AND GIVING IT A CLASSIC TONE, WITHOUT LOSING ANY OF THE WARMTH"



LILO RAYMOND

Over the years, we've brought our readers examples of country styles from around the world, partly because many of these represent the old-world traditions on which the popular American country style is based, but also because we felt that these essentially romantic and rural looks reflected an emotional quality we want in our homes.

An interesting thing happened whenever we presented country styles from Scandinavia: Readers responded passionately to the graceful simplicity of these designs. Part of that response, I believe, was a yearning for a pared-down look, as American country became too cluttered with baskets and knickknacks. But, clearly, the romantic charm of Scandinavian country, with its painted furniture and classic elegance, is hard to resist.

Soon we started noticing that more and more decorators were having their own romance with Scandinavian country. Painted armoires, bare floors and that special light-struck Scandinavian pastel palette began to appear in their rooms—and on the pages and covers of House Beautiful. All this happened very naturally and quietly, without any drum rolls.

But now all the evidence tells us it's a look whose time has come. That's why we're exploring Scandinavian country in depth in this issue. We begin by taking you to the roots of the style with photographs of homes done in the old tradition in Sweden, Denmark, Norway and Finland. Then we focus on the furnishings, the rag rugs, fabrics, wallpapers and painted accents that are all available right here in America to help you create the look.

What we love about Scandinavian country is how easily it takes American country to its natural next step—by refining it and giving it a classic tone, without losing any of the warmth. The result is an elegant style with country personality. No wonder decorators like William Diamond have been pronouncing Scandinavian style "totally exciting"! Equally enthusiastic is designer Harry Schule, who says he "can't wait to do my next room with that pared-down elegance." Robert Denning, known for elaborate rooms in Le Style Rothschild, has long been an admirer of Carl Larsson, the father of Scandinavian country, and has been adapting Larsson's ivy-edged windows and inventively painted rooms for American clients. And just now, Richard Lowell Neas is redoing his house with pale painted floors and yellow unlined curtains—and you'll be seeing the Scandinavian-inspired results in an upcoming issue.

Designer William Hodgins, who considers Scandinavian country "a growing influence" in his work, points out that in other decades experiments with spareness and carefully edited decorating have involved "going Bauhaus." But finally we're seeing a clean look that offers the "leeway to be comfortable and relaxed," as he says. The antiques and their chipped paint and the personality-filled accessories "take away the harshness that a neat, clean, airy look can have," he adds.

Dennis Rolland fell under the spell of classic Swedish decorating some years ago when he began doing a house for Agnetta Gruess, whose Swedish Cottage Country Antiques shop in New York City has inspired more and more decorators to add painted Scandinavian pieces to their rooms. After doing Mrs. Gruess's house, Mr. Rolland went to Sweden. He says that he came back with an altered design sensibility. "Sweden inspired me to pare down a bit, to try for that very lovely subtle elegance that they do so well," he says. He adds that he's found that the simplest way to incorporate the lighthearted lessons of Scandinavian decorating is to mix Nordic elements into the rooms we have. He loves, for example, Swedish painted chairs around an English dining table. "They make a room so much less *serious*," he says. And I think so, too. My most cherished possession is my Norwegian painted armoire, which magically softens the mood of my contemporary apartment.

Scandinavian country is a wonderfully versatile style. As you can see from the rooms in this issue, it's easy to borrow just an idea or two—a striped skirt for your chair, a beribboned wallpaper border for your walls—to bring home some of that lighthearted Scandinavian spirit.

In future issues of House Beautiful, in addition to covering all the other important decorating styles, we'll be bringing you more romantic Scandinavian rooms as we embrace new aspects of this delightful look—and as more merchandise becomes available. Quite simply, we feel classic Scandinavian country decorating is one of the most appealing looks we've seen—and we think it will have a lasting influence. ■

JoAnn Barwick

JoAnn Barwick
Editor





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HB 5/88B

SCANDINAVIAN SAMPLER



To pine for: a cupboard *(above)* from Stor, $192, which we had painted an antique blue by Pine Country Antiques. Royal Copenhagen teapot, $150; cups, $65 each; salad plate, $55. Plant stand *(right)*, 54 inches high, $240, The Lane Co. Garland cachepot, $55, Tiffany & Co.

Accessories to buy stateside that add the finishing touch

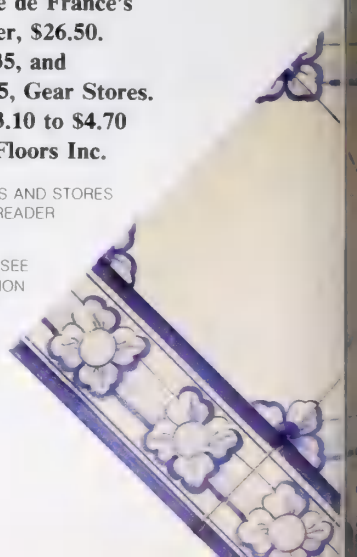




Check out Motif Designs' cheerful new wallpaper *(above)*, $19.95 per roll; Gear Stores' spongeware lamp, $147 with shade; Rue de France's lace table runner, $26.50. Oval basket, $35, and lace napkin, $15, Gear Stores. Tiles *(right)*, $3.10 to $4.70 each, Country Floors Inc.

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ALL PHOTOS, EXCEPT GLASS PITCHER AND WINEGLASSES, BY TOM McCAVERA

Luminous handblown decanters, $120 to $155, Avventura, along with a bowl, $90, and vase, $170, from Kosta Boda, decorate a windowsill *(left)*.





JEFF McNAMARA

A reflection on a classic *(above right)*: a hand-carved reproduction Gustavian mirror, $985, Swedish Cottage Country Antiques. Wallpaper by Imperial Wallcoverings, $14.99 per roll. We love the elongated shapes of this heirloom crystal by Orrefors *(left)*: Harmony pitcher, $85; glasses, $29.50 each. Nottingham lace tablecloth, 54 inches square, $65, Laura Ashley. A stellar find *(below)*: star-shaped hatboxes covered with antiqued wallpaper; small, $75; medium, $85; large, $95; Adele Lewis, Inc.■ *Editors* KATHY MAHONEY *and* DARA CAPONIGRO
Photographer TOM McCAVERA



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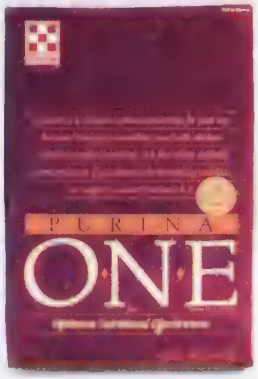
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FROM THORNHILL FARM

"One morning we studied the four fly types—wet, dry, nymph and streamer"



By DEE HARDIE

If you ask any of our children, they might say that their mother is a natural angler—except, that is, when it comes to fishing. And they know what they're talking about because we've just come back from a spring weekend at the Orvis Fly Fishing School in Manchester, Vt.

It was my idea in the first place. More angling. I suggested it, arranged it, gave it as an off-season Christmas present. How could they resist? And that's just what I wanted. I wanted our family together for a new adventure, and I also wanted to find out why some of the men I know, once you mention fly fishing, look as if in a dream, as if they have a secret.

Christopher, a friend who has fished the rivers of England since he was a boy, told me, as only an Englishman might, that fly fishing is an "intellectual challenge." I'm still not sure what he meant, but then I never went to Cambridge. And once at fishing school, I felt that I was back in the Girl Scouts, Troop 108.

I was learning how to tie knots, watching nature movies, studying fine, feathered lures that the trout were meant to think were innocent insects. And again I was in uniform. Not an olive-green scout dress, with a knife, compass and whistle always hanging from the belt, but this time another fashion that carried almost the same equipment. It was a wonderfully complicated, khaki-colored fishing vest emblazoned with rows of tiny pockets. It made me think I was in the stream of things.

When I first started planning this expedition it was a family affair, but as the months went by, friends joined us. Perrin and David came from St. Paul; Mary Jane, Elly, Jock and our daughter Beth came from New York City; and the rest of the family—Diana, Todd, Tom and I—were already in Vermont. We spent the days learning, the evenings laughing.

Learning how to cast, of course, was an important part of our weekend, but there were preliminaries. One morning we studied the four fly types—wet, dry, nymph and streamer. The accessories of this sport fascinated me: the flamboyant colors, the romance of the names—Hare's Ear, Greenwell's Glory. But then came the moment of truth. We had to cast a fly.

In very simple terms, first you lift the rod to let the line straighten out. Then you're meant to drive the rod forward. The line is supposed to unfurl and land on the water in a lovely straight line. Hmmm. My line, once it reached the water, curved like a snake on a country road in the summertime—more like a cowboy's lasso than an angler's pitch. I spent one afternoon with my arm going back and forth, and I eventually got it. I felt like a million dollars, and I hadn't even caught a fish.

The last morning we did actually fish on a nearby pond. I think the trout are on the staff because we all made a catch, sometimes two or three. And we all went home with great expectations. I didn't win any merit badges, but had a memorable weekend with family and friends. And now at Thornhill when things get too hectic, I put a sign on the back door, "Gone Fishing," and drive to a local Maryland stream. I haven't caught many fish, but that's the secret, the secret those fishermen knew. Going fishing is simply getting away. ■

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SCANDINAVIAN SPIRIT



TOM McCAVERA

◀NORTHERN LIGHTS

Here's a sconce by Port Royal that will add the glow of Scandinavia to your rooms. Topped with a brass bow, it's 24 inches high and about $487.50. ▪ We love the luminous new fabrics in China Seas' Night & Day collection, named after an Isak Dinesen character. Look for a raspberry-pink stripe that reverses to a melon stripe and other tempting weaves. ▪ To capture the mood: *Northern Light*, a new book on c. 1900 Scandinavian art, by Kirk Varnedoe (Yale University Press, $50).

▶BURNING WITH PRIDE

At last, we've found a source for those tiled Scandinavian woodstoves that you'll see in many of the rooms in this issue. Royal Crown has a large selection of antique stoves ($5,000 to $20,000), as well as new models such as Classic Round *(right)*, $5,960. For a brochure, send $1 to Royal Crown, RFD 3, Box 1210, Dept. HB, Montpelier, VT 05602; (802) 229-9535. To learn more about energy efficient Scandinavian stoves, read *The Book of Masonry Stoves* by David Lyle, $17 ppd., Heating Research Co.

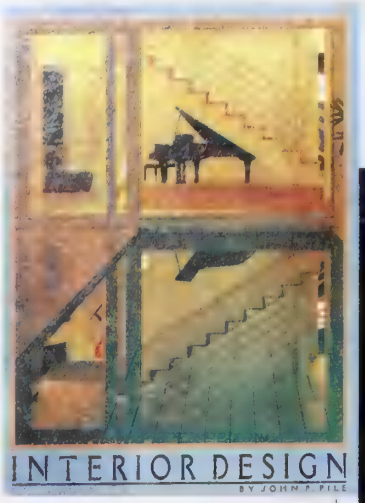


◀ROYAL GO-ROUND

What brings the King and Queen of Sweden to these shores April 10 to 27? A celebration of the 350th anniversary of the first Swedish colony in America. ▪ *In Washington, D.C.*, they'll open the National Gallery of Art's "Sweden: A Royal Treasury 1550-1700," on view to Aug. 14. ▪ *In New York*, their silver will be at the Cooper-Hewitt Museum's "350 Years of Swedish Silver," to June 7. (Also showing is "Versailles: The View from Sweden," to May 15.) On view at the American Craft Museum will be "Scandinavian Craft Today" (Anne Marie Egemose's tapestry is top left), which runs to April 24 and travels to Cleveland and Mobile, Ala. Swedish art glass will star at Bloomingdale's and at the Orrefors Gallery (58 E. 57 St.), which will have such limited-edition glassware as the Tivoli jars above, $425 each. ▪ *In Chicago*, paintings by Swedish Midwestern artists will be at the Swedish American Museum Center. ▪ *In Philadelphia*, the King and Queen will stop at the American Swedish Historical Museum. ▪ *In New Jersey*, they'll visit The New Sweden Farmstead/Museum in Bridgeton and the New Jersey State Museum in Trenton. ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION

NOT TO BE MISSED



▲READ ALL ABOUT IT

Clear off a shelf and expand your design reference library! *Interior Design,* by John F. Pile (Abrams, $50), is the definitive resource. History, materials, planning—it's all here, along with case studies and nearly 700 photos. Tables put specifics, from rug weaves to window types, at your fingertips.

▪ *David Hicks Style and Design* (Little, Brown, $30) offers another approach to the basics—the distinct point of view of an influential designer. • Where should I hang this? *Displaying Pictures and Photographs,* by Caroline Clifton-Mogg and Piers Feetham (Crown, $20), answers that question with instructions on framing, arranging and lighting art.

▪ *Clarice Cliff: The Bizarre Affair,* by Leonard Griffin, Louis K. and Susan Pear Meisel (Abrams, $20), chronicles the colorful life and art of this great Art Deco potter. • And when the decorating is done, curl up in a new chair with an old friend. Dee Hardie has collected 21 years' worth of columns into *Views From Thornhill* (Atheneum, $18). Even Dee's daughter Beth makes a contribution with tasteful line drawings.



▼CALL OF THE WILD

From Kenya comes this red-hot leopard-spotted dyed-twig chair. It's $200 (cushion, $60) and is also available with a gold stain or a natural finish—both with spots, of course. The source: Adele Lewis, Inc., 227 W. 29 St., New York 10001.





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• For another kind of romance altogether, try The Rhett House Inn in Beaufort, S.C. The antebellum mansion with two-story porches has five bedrooms, most of them furnished with four-poster beds guaranteed to make any guest feel like Scarlett O'Hara.►

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PEOPLE

▶ "HANDS" ANDERSEN

Though he's not a writer, John Andersen has been weaving folk tales for 25 years with his imaginatively painted Scandinavian furniture (see pages 96 to 103 for another look at his art). He begins with pine pieces that have been stripped or have lost their paint through wear and gives them a new folk life with faux marbling, urns, flowers and bows. "I spent my childhood in the museums looking at the old furniture, and then I taught myself the old, nearly lost techniques," says Mr. Andersen, who for the last 15 years has made Boston his home. There he's been very much a decorator's secret—but we'll reveal more about his folk art in a major feature next month. At his studio (40 Wareham St., Boston, MA 02118), Mr. Andersen carries a supply of Scandinavian antiques and accessories that he has already painted, as well as unfinished pieces that can be given a custom folk finish.







GEORGE BENNETT

◀ MAGIC CARPETS

You don't have to be a princess to detect the rich quality of Doris Blau's wares. That was apparent to visitors at her "Princess and the Pea" booth, designed by Robert Currie for New York's Winter Antiques Show. The display earned high praise from potential buyers who trust Ms. Blau to ferret the best rugs from France, England and—this year—Scandinavia. In fact, one of her favorite finds is a flat-woven Scandinavian carpet, c. 1900, that's "subtle, but has great vitality in its abstract patterning." The gallery owner also touts figural and abstract dowry pieces from Scandinavia—originally samplers made to show young women's handiwork—that can be framed and hung as wall art. See them at Doris Leslie Blau Inc., 15 E. 57 St., New York 10022.

▶ HALE AND ARTY

Why shouldn't chairs have personality, tables animation (or, doggone-it, should we say animal-ization)? That's the question posed by the inventive furniture of 23-year-old Daniel Hale. He began plying his craft as an architecture student with cabinets that look like buildings. Now he's branched out into more sculptural works—clocks with two different faces, $475 and $775; a man chair, $500; a spotted-dog table, $400; and a triangle table, $750; all at Sweet Nellie, NYC, and other stores. ■

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GEORGE BENNETT

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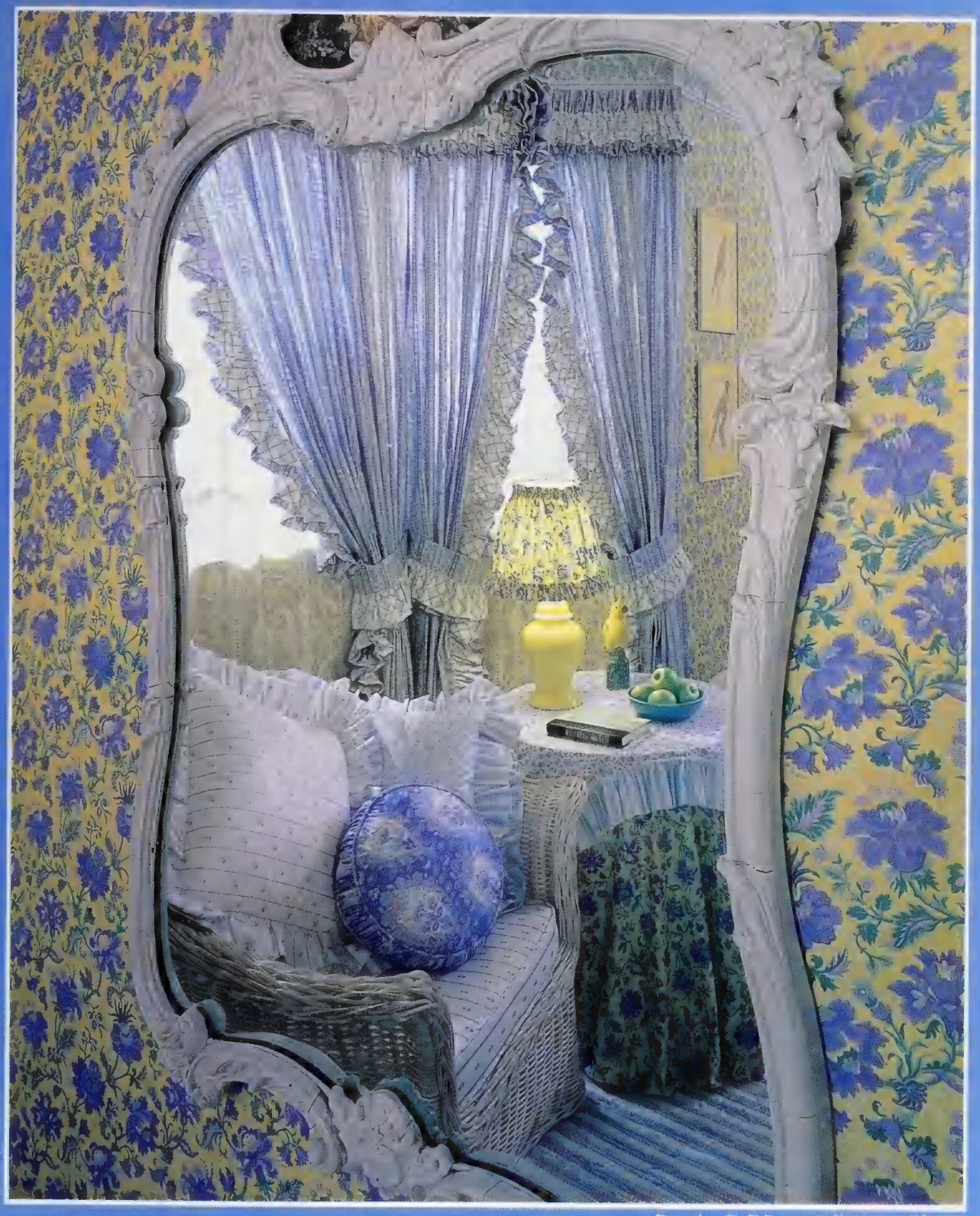
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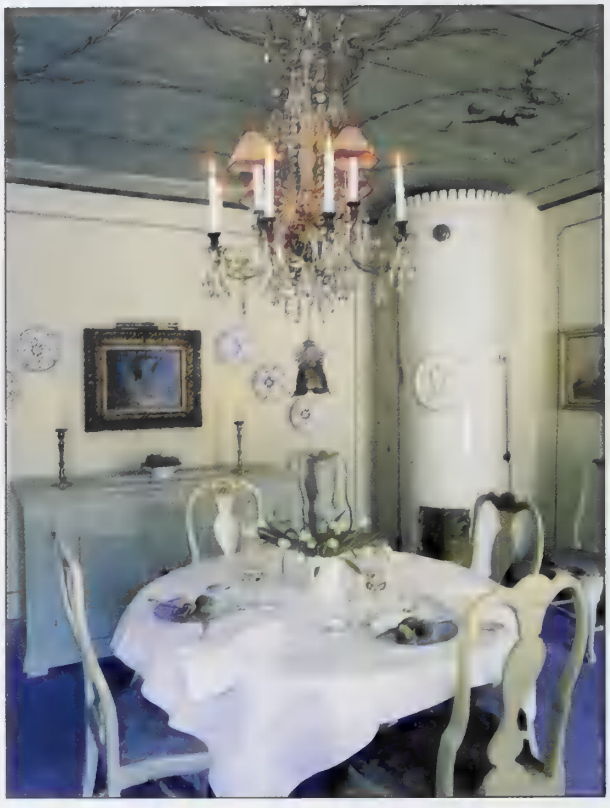
HEART OF LIGHTNESS

"SCANDINAVIAN STYLE IS FOR THOSE WHO LOVE PERIOD DECORATION BUT ARE STIFLED BY TOO MUCH RICHNESS"

By MARK HAMPTON

I often think that people today lack originality as far as design is concerned, that our time is noteworthy for an absence rather than a presence of memorable new furniture styles. There is, of course, all that avant-garde furniture that seems to come from Milan, but how many families do you know who actually live with that look? Are we stagnant? Do we lack inspiration? I wonder.

But then I think of all the formerly neglected styles that have been revived and are now popular, and it occurs to me that perhaps this is the important design contribution of the present era. Our understanding of the taste of other periods, our sensitivity to historical design is far deeper and more widespread now than it was even 15 or 20 years ago.



The dining room of an 18th-century Swedish manor, Lindevad Säteri, glows softly with touches of gilt and the pearl-greens of a painted ceiling and a provincial buffet.

One area of the decorative arts that is more appreciated now than it was just a few years ago is the whole category of northern European or Baltic decoration. From Scandinavia across into Russia, there existed from the second half of the 18th century to well into the 19th a succession of design movements that were a vigorous and creative response to what was going on in other parts of Europe at the time. With a great deal of subtlety and originality, Scandinavian and Russian furniture makers translated the taste of England, France, Germany and Italy into a language that was unmistakably their own.

What the northern Europeans created always possessed a certain wayward quality that distinguished these interpretations from their original inspirations. What makes the present design climate remarkable is that we admire this quirkiness and recognize in it the charm that, although always there, was for so long overlooked.

There are basically two schools of design that left their marks on this Northern furniture. One is rococo and the other is neoclassical. The first to appear, as was true throughout Europe, was the rococo style. The perfect example of fanciful Northern rococo is the Chinese Pavilion at Drottningholm, the Swedish royal palace. Dating from the 1760s, this marvelous building still exists in all its glory, and it is an enchanting example of the play between the imported taste of the time and the amusing twist given this taste by its Swedish interpreters.

Inside this lovely Chinese-style building, beyond the ruffled pagoda roof with its bells dangling from the mouths of dragons, is a range of furniture styles that span the European taste of the time. The decoration tells us volumes about people of fashion everywhere in the late-18th century. It also tells a lot about the Scandinavian genius for color and light.

The strange, forbidding climate of the Far North has had the positive effect of teaching the people who live there the value of these two visual qualities, color and light—qualities that in addition to pleasing the eye lift the spirit. For example, there are rooms in this fantasy retreat at Drottningholm that are painted vermillion red with black and gold lacquer panels and furniture with gilded frames and bright red covers. Other rooms are peacock-blue with emerald-green and gold decorations and black lacquered chairs, or forest-green with hot-pink panels outlined in gold leaf, or egg-yolk-yellow with red and black japanned panels. Imagine all of this going on before the Royal Pavilion at Brighton!

Some of the furniture at Drottningholm was made in Paris, the nerve center of the fashion world. Other pieces, however, have the unmistakable look of Swedish furniture. Painted chairs abound in a sort of Queen Anne style, but they have odd knees on the legs and strange feet, and they are always decorated. The combination is provincial and sophisticated at the same time.

(Continued on page 36)

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Lane®

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What this prodigious design statement was leading to was the Gustavian era that came with the last quarter of the century—the culmination of the light, airy, cottony rooms that a small coterie has loved ever since, and that all of us love now.

Gustavus III, the son of the builders of the Chinese Pavilion, was one of history's meteoric creatures whose talent and glitter refuse to die, although these sparkling people often die young. Poor Gustavus was assassinated at 46, but his immortal legend was well established before then.

Gustavus was a great student, a brilliant writer (the Swedish theater was virtually created by him) and altogether an unforgettable fellow. As a very young man, he was tutored by the great statesmen of his day, one of whom was the son of Tessin, the extraordinary Swedish architect. As a youthful emissary to France, Gustavus was the hit of Paris. He also adored French taste, although who in the world could have resisted it in the 1770s?

Gustavian furniture and decoration possessed a clean simplicity and spontaneity that is appealing even in our own time. Rooms in light colors, mixtures of gilded, painted and natural wood furniture covered in simple, cozy cotton materials convey an unpretentious atmosphere that comes as a relief to those of us who love period decoration but dread being stifled by too much richness.

The Gustavian style moved naturally into the next phase of European taste—neoclassicism. The requirements of manufacture render the rococo style one of the most challenging areas of the decorative arts. Refinement, delicacy and grace—characteristics of the rococo—more often than not elude the provincial craftsman. Occasionally, a crudely made fauteuil or mirror frame with naïve C-scrolls has great appeal. More often, however, a lack of finesse in rococo work causes disastrous results. Remote country wood-carvers and cabinetmakers did not face the same problems with the plainer neoclassical style. Furthermore, the more disciplined classical vocabulary seems to have had a very lasting appeal to the Northern mind as well as the Northern eye.

The paradoxical ease with which the rich style of Robert Adam could be translated into a simple vernacular is exemplified by the romantic little summer house in Denmark called Liselund that was built in the 1790s. It also illustrates the crosscurrents of taste. The garden is laid out in the naturalistic way then newly fashionable in England. Yet the exterior of the house is simple whitewashed brick with a humble thatched cottage roof and porch columns made of the simplest possible posts.

Inside, there are many surprises. The decoration is extremely sophisticated, but the execution is lighthearted and underdone. There is an absence of actual architectural detailing; instead, that is all achieved by trompe l'oeil. Marbleized floors, Ionic pilasters, niches with urns of flowers in them, Chinese fretwork panels—everything is painted in an almost casual way. The furniture is a combination of styles. Some of it follows the designs of Hepplewhite. Other pieces resemble Louis XVI or Directoire models. All of it is painted and fresh-looking. If the word "timeless" can ever be used, it clearly describes the pale, scrubbed-looking house.

The most timeless of all interpreters of style, particularly Swedish style, was the painter Carl Larsson (1853-1919), whose paintings of his own interiors were a sensation when they were first seen at the turn of the century. With his wife, Karin, he created a country house that is now a museum—and, really, a shrine to an artist's simple decoration that is nevertheless rich in details and historical allusions.

These immortal rooms are full of light and comfort. They display an unabashed love of prettiness. Pots of flowers stand in the windowsills. Starchy gauze curtains and valances seem to flutter at the windows. Delicate white painted chairs sport blue and white cotton covers that have a loose homemade look that appeals to all of us who admire the evidence of handwork in a room. There are pillows everywhere. The scrubbed floors are sparingly spread with rag runners. Painted decorations, usually in the form of flowers, appear on doors and cornices and cupboards.

Then there are the colors themselves: clear yellows and greens used in conjunction with the natural blue and white. And, finally, Larsson's famous Swedish red—a warm, coral color. The cozy informality that we all pride ourselves on, that quality of manners that is the opposite of pomposity, becomes a visual phenomenon in these Swedish rooms. It is as much a sociological legacy as it is an aesthetic one. It is a uniquely Northern style that draws on all parts of Europe. Not surprisingly, it looks wonderful in any part of the world.■

Mark Hampton is a New York interior designer. He is currently writing a book of essays on decorating, to be published by Random House in the fall of 1989.

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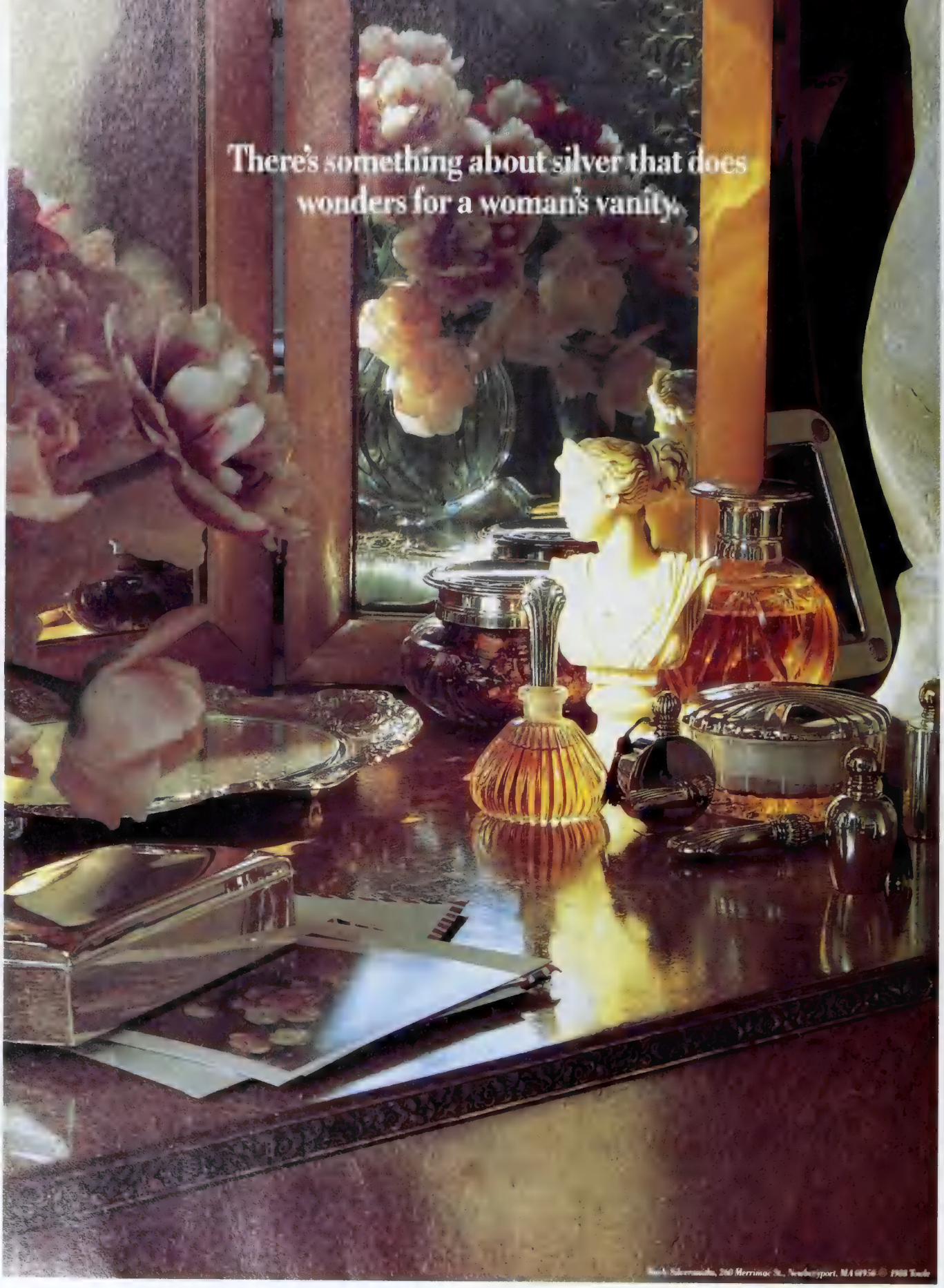
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DENMARK'S DESIGN HERITAGE

A TRAVELER TO THIS ISLAND COUNTRY WILL DELIGHT IN THE THATCHED COTTAGES, MANOR HOUSES, OPEN-AIR MUSEUMS AND COUNTRY INNS

By SARA EVANS



In Denmark even houses built in the classical style can have thatched roofs. This summer house, called Liselund (on the island of Møn, south of Copenhagen), is open to the public.

Armchair travelers who have read about Denmark but have never been there often get the impression that it is a country of lilliputian charm, a fairy-tale land of thatched cottages so tiny and picturesque that you expect to see the seven dwarfs come tumbling out of each one. There *are* picturesque cottages in Denmark, and a traveler can find whole villages of them. But there is another, very different, Denmark: a land of immense turreted castles and imposing manor houses, of ancient farmsteads set among vast, rolling fields, of wild scenic coastlines.

For a country so small, Denmark is enormously varied. It is, after all, made up of islands, each with its own identity and idiom, its own unique aesthetic: Sealand, Denmark's main and easternmost island, upon which Copenhagen sits; Funen, the small jewel set right in the middle of the country; the rustic southern islands of Langeland, Lolland, Aerø, Falster and Møn (where Liselund, pages 76 to 81, is located); the islands of Sejerø, Laesø and Samsø, scattered in the wild Kattegat, the gulf that separates Denmark and Sweden. But as you go from island to island, from town to town, one thing becomes apparent: that the Danes, collectively and inherently, are incapable of bad taste. Interiors and gardens, farms and townhouses, private courtyards and public buildings all indicate an ongoing, conscious connection between good design and daily life. You will see it in things as simple as a red candle burning on a breakfast table to keep winter's darkness at bay; a perpetual pot of geraniums on a windowsill; a tiny coffee shop overlooking a fishing harbor, with bright polished-copper pots hung on the whitewashed walls and blue and white checked curtains blowing at the casements. You will see it in the cool elegance of a Gustavian palette in a manor-house salon or in the deep-hued warmth of a farmhouse filled with richly decorated and painted furniture. When it comes to design and the decorative arts, the Danes, it seems, can do no wrong.

Neither can travelers who want to steep themselves in Denmark's design traditions. Open-air museums exhibit the handcrafts and painted furniture of many centuries; manor houses open to the public reveal the decorative influences of Sweden to the north and Germany, France and England to the south and west. And restaurants and country inns decorated in the old style provide excellent ways to learn about traditional Danish decorating.

You will find a distillation of all that makes the country so delightful right in Copenhagen (where you should begin your visit to Denmark). Streets with clustered shops and eateries merge into broad squares—each with its own complement of churches and statuary, flower sellers and orange vendors. And in the square in front of Amalienborg Palace, the daily changing of the guard seems right out of a Victor Herbert operetta. Other palaces in and near Copenhagen—Rosenborg, Kronborg and Frederiksborg castles—are the legacy of Christian IV, Denmark's architect king who ascended the throne in Europe exactly 400 years ago. The extravagant verdigrised spires and imposing stone towers that punctuate Copenhagen's skyline today bear witness to the sensibilities of this long-reigning monarch.

For antiques, quaint Laederstraede and Kompagnistraede offer an appealing jumble of shops. Hold Antik, a basement shop tucked neatly under an antiquarian bookseller, has one of the best collections of Danish country pieces. Nearby, Jyllinge Antik carries a mélange of painted country antiques and accessories.

In Copenhagen fine restaurants are the rule, not the exception, making the visitor's dilemma of "which to choose" a pleasure. In summer, the Belle Terrasse in the timeless Tivoli Gardens is not to be missed. Airy, filled with blooming plants and flowers, its conservatory furniture covered in bright chintzes, this restaurant is a favorite among Copenhageners. And Nyhavn (the

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LARS KASLOV

TRAVEL: DENMARK'S DESIGN HERITAGE

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new harbor), once the site of an unsavory collection of bars and tattoo parlors, is now home to some of the finest restaurants in town. 71 Nyhavn Hotel, a handsomely restored warehouse, and its fish house, Fyrskib, on a boat anchored just outside, are especially picturesque. Just a short walk from Nyhavn, Restaurant Els is perfect for dinner before the ballet at the Royal Theatre. The beautiful walls of Restaurant Els, which were painted around 1850, are the Danish equivalent of Victorian decorating.

If you head northeast from the center of the city, out along the waterfront, you will come to Langelinie. Astonishingly, on the way one finds several rows of thatched ochre-painted cottages, dating from the 18th century. And farther out along the waterfront in a park filled with children and old-age pensioners, you will find the Little Mermaid herself, gazing thoughtfully toward Sweden.

Copenhagen has some of the most charming small hotels in all of Europe, among them The Plaza. Conveniently located just opposite the Tivoli Gardens, The Plaza is a good choice for the old-fashioned warmth of its wood-paneled lobby and for its intimate atmosphere (only 96 rooms and suites). For a typically Danish hotel on a grander scale, you might try the Hotel d'Angleterre.

OPEN-AIR MUSEUM IN SEALAND

North of Copenhagen, along Sealand's meandering "gold coast," you drive past elegant fin-de-siècle villas with steep tile roofs, past hunting lodges and deer parks, past fishing villages filled with red and dark yellow thatched cottages, and fields with peacefully grazing cows. Up here, the land rolls gently, and is punctuated by stands of tall beeches and piney woods. Near the town of Vedbaek is the Frilandsmuseet, an open-air museum that the Danes regard as one of their greatest national treasures (see page 74). Located in the suburb of Lyngby, this museum occupies 90 acres. Here farm buildings and cottages, mills and kilns (for brick and pottery) from all regions and periods give you a clear vision of just how life used to be. Faerøese houses, with turf roofs undulating in the wind, and seamen's cottages are clustered near farmhouses and outbuildings of an astonishing, yet cohesive, variety. At the Frilandsmuseet you will get a composite view of the agrarian and maritime aspects of Danish life, a view that will give you an accurate context for looking at the rest of the countryside.

Each building in the musuem is authentically furnished and filled with a wealth of artifacts: waffle irons and warming pans, beetseeders and buttonmolds, thatchers' bats and tinderboxes. And all of these artifacts bear witness to the domestic inventiveness of the Danes.

The interiors of the furnished houses here run the gamut from incredibly rough and barely habitable to solidly bourgeois. A west Jutland farmhouse has a cobbled entrance scullery with its bread oven and brewing copper looking as though they were used yesterday. Its mullioned windows cast a soft light on the rough-hewn table with fixed benches; pots, spoons and baskets hang from smoke-darkened beams. The focal point of the tiny bedroom is a simple alcove bed, and the only wall decorations are embroideries and samplers.

A much later and more finely furnished farmhouse from Sealand paints an eloquent picture of a softer and better appointed life-style. The deep-blue-painted walls are topped with finely carved moldings; the alcove beds are plumped with down comforters and curtained with handwoven ginghams. Hanging cupboards, tall clocks and mirrors point to a consummately civilized, albeit rural, way of life.

One of the best places in all of Denmark to soak up traditional, manor-house ambience, as well as to partake of a superb meal, is the exquisite Søllerød Kro. Set in the village of Holte, just north of Lyngby, this elegant, lavishly thatched inn dates from the late-17th century. Each room in this restaurant is appointed in the soft yet rich colors—deep blues, greens, glowing terra-cottas—that characterize Danish manor houses, and each has fine moldings accented in gold. Antique copper and brass pieces hang on the walls and twinkle on the windowsill.

FERRYING THE CENTRAL ISLANDS

One can, of course, fly between Denmark's main cities, but to miss the experience of traveling by ferry from island to island is to miss an essential element of this sea-faring country. As the boats slip from their berths, there is the exciting sense of going on a voyage, even though the distances are not great. The normal voyage is just long enough, in fact, to make a leisurely visit to one of the dining rooms on board. The fare is simple and deliciously Danish: superb, freshly made open-faced sandwiches of local ham and cheese; fresh-

(Continued on page 44)

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TRAVEL: DENMARK'S DESIGN HERITAGE

Continued from page 42

ly grilled plaice; *wienerbrød;* lush Danish pastries laced with celestial almond paste.

Funen, the island that lies between Jutland and Sealand, is the quintessence of Denmark. Ships and harbors, castles and manors, rich, rolling farmland and quaint villages are enough to satisfy the most avid charm-seeking traveler. Odense, which has a population of 200,000, seems more like a bustling town than a city. Because of its location between the main parts of Denmark, the European continent and the Baltic Sea, Odense has been an important trading center for 1,000 years. Its main claim to fame, however, is that it is the birthplace of Hans Christian Andersen. His little yellow house, now a museum, is a national shrine where you can see the intricate paper cutouts Andersen made to illustrate his wondrous tales.

Odense is a good place to shop for contemporary crafts: fine pottery, ceramics, handblown glass and rich weavings. The Danish craft tradition has evolved over thousands of years, and in Denmark crafts are valued as highly as the fine arts.

Egeskov Castle, south of Odense, is one of the most imposing Renaissance castles in Europe. The castle is deeply moated and set among gardens filled with roses, a maze and 75 different kinds of fuchsia. The castle itself, whose earliest parts were built in the 14th century as a home farm, is an imposing structure of intricately laid rich red brick topped by elaborate copper towers. Among the rooms open to the public are the Yellow Room, a salon filled with Louis XVI furniture and handsome Dutch accessories; a tapestry-hung Main Hall; and the delightful Music Room with airy pastel-painted Hepplewhite-style furniture.

Falsled Kro, in south Funen, is considered to be Denmark's most spectacular country inn. This thatched-roof inn hugs the landscape and has sun-dappled patios and cobbled courtyards for outdoor dining, a mere glimpse away from the sea. Each of the 16 rooms is filled with antiques, and in the beamed, half-timbered dining room a wood fire burns. The menu is local, and superb: lobster tails in a tomato-flecked cream sauce; lamb, served in an extravagance of pastry; sublime desserts and an impeccable wine list—all served with characteristic Danish care. To walk it off, one can venture down the lilac-hedged country road, to the lovely nearby beach.

The islands south of Funen—Aerø, Lolland and Langeland—have busy harbors,

delightful villages, castles and fortresses and beautiful beaches. While these islands are great holiday favorites among Europeans, they remain relatively unexplored by American visitors. On Aerø, you drive through rolling farm fields, past dolmens and long-barrow graves. With farmsteads and churches dating from the early Middle Ages, layer upon layer of history is all around. This is land that has been worked and loved for aeons.

And the town of Aerøskøbing is one of Denmark's prettiest. Its tightly clustered houses have steep-gabled red-tiled roofs and intricately carved, brightly painted doorways. And the winding cobbled streets lead down to the town harbor, with its mass of swaying wood and metal masts.

JUTLAND'S MARKET TOWN

Heading west from Funen, over the Lille Baelt (Small Sound) that separates the Danish islands from the European mainland, you will reach Jutland, Denmark's mainland and actually a geographic extension of the European continent. The Danes regard it as their heartland, filled with no-nonsense down-home folk. Aarhus, the provincial capital of Jutland and Denmark's second-largest city, has a modern feel that belies its age. The cathedral dates from the mid-15th century, and the ruins of a small church, buried under a Gothic one, date from the 11th century.

The Old Town (see pages 65 to 67) is the city's justifiable pride and joy, and a special delight to visit. Unlike the Frilandsmuseet on Sealand, which re-creates Danish rural life, The Old Town in Aarhus is a meticulous reconstruction of a lively Danish market town. Walking though the narrow streets, you feel immersed in the way town life once was. The 16th-century Mayor's Residence has a wealth of architectural detail, columns, arches, panels and moldings—all *painted* on the walls—and some fine carved Renaissance furniture. A pastiche of furnishings, from all over Denmark, the decor is absurd in concept, but it all seems to work. The Drawing Room, dating from 1820, is quintessentially Danish, with painted walls with delicate borders, high-style furniture and a wonderful made-in-Copenhagen upright grand piano.

The Naestved House has a fine collection of musical instruments and a delightful assemblage of antique toys. Merchant's houses, a tobacco barn, a fulling mill, a candlemaker, a goldsmith, a baker, a smithy and a hatter—all the elements of bourgeois in-town Danish life are here.

A sophisticated university town, Aarhus

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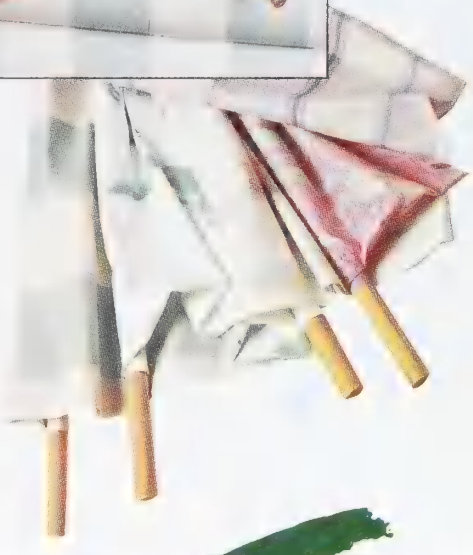
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boasts a handsome recently refurbished hotel, the Hotel Royal, and many fine restaurants. Among the local favorites, Restaurant René, situated in the center of town, features beautifully prepared French and Danish foods. The Prins Ferdinand, in The Old Town restoration, has lovely views and traditional Danish cuisine: herring, fresh fish and meat dishes.

Bøf Antik (beef and antiques) overlooks a wide expanse of Aarhus Bay. Good steaks and salads are served up here, and the room is filled with interesting Danish antiques that are for sale: copper and brass pieces, some china and crockery.

Like Sealand and Funen, Jutland has its good share of castles and manors. Gammel Estrup is a fine Renaissance Castle in east Jutland that was built in 1500. It is filled with beautiful furniture, both Danish and Continental, and has interiors in the classic Danish manner: plasterwork ceilings, paneling, moldings painted to perfection.

Clausholm is a rare, moated manor house, set among the Mols hills of east Jutland. The owners welcome visitors and encourage them to explore the public rooms and beautiful gardens and to eat in the dining room in the converted stable. Clausholm—where King Frederick IV met his darling Anna Sophie at a masquerade ball, and eloped with the 18-year-old daughter of the manor—is the stuff romantic fiction is made of.

To see some of the most picturesque cottages in all of Denmark, take a ferry from Esbjerg (on the west coast of Jutland) to the island of Fanø. There, in the village of Sønderhø (see pages 88 and 89), you will find thatched cottages with doors uniquely painted in green, black and white—a tradition that dates from the 18th century. Sønderhø Kro, a romantic country inn, has one of the most beautifully painted doors in town. Ask to stay in the old section, built in 1722.

Skagen, the northernmost part of Denmark, juts like a crook'd finger, far out into the Kattegat. Wildly remote and beautiful, this area of shifting dunes was home to a famous school of painters at the end of the 19th century. They chose it for the light that sweeps rapidly across the landscape. Standing in just one place, an artist could paint a different picture every few minutes. The village itself, a huddle of rough seamen's cottages, still attracts both artists and visitors. And if you gaze out from the village, along the remote coast, you can almost see the two women in Krøyer's most famous painting, dressed in summer-white, deep in conversation, walking along at twilight where the sand and sea and sky all meet.■

HOW TO GET THERE

Scandinavian Airlines/SAS has daily nonstop flights from New York to Copenhagen, as well as from other U.S. cities, with frequent connecting flights between Copenhagen and Aarhus. The Danish Tourist Board (655 Third Ave., New York 10017) has tips on tours and sight-seeing, advice on where to stay.

WHERE TO FIND DANISH ANTIQUES

COPENHAGEN

Hold Antik, Kompagnistraede 25 (1 12 73 20). Old painted pieces with original paint: cabinets, trunks, tables, small wooden pieces, loving boxes.

Jyllinge Antik, Kompagnistraede 9 (1 15 96 50). A mélange of painted country pieces and accessories dating from the 17th century: bride's boxes, tall case clocks, tables and massive armoires.

Rekahn Antik, Laederstraede 5 (1 32 92 15). Swedish Biedermeier.

Otto Berg, Laederstraede 18 (1 13 19 70). Danish and European antiques.

H. Danielsens, Laederstraede 11 (1 13 02 74). China, glassware, silver and flatware.

VEDBAEK

Jytte and Ole Moesgaard, Bel Mare, Vedbaek Strandvej, 342 (2 89 33 34). An impressive selection of Scandinavian antiques.

FUNEN

Hindemae Hovedbygning, 5540 Ullerslev (09 35 22 05). This 1787 stone house holds French and Biedermeier furniture as well as Danish farmhouse furniture.

Hønnerup Hovgård, Hovgårdsvej 6, Gelsted (09 49 13 00). Another manor house, containing Danish antiques, oak, mahogany and painted pieces dating from 1790 to 1900.

AABENRAA

Aabenraa Antikvitetshandel, Nørreport 16 (04 62 24 79). Hans Jørgen Petersen specializes in authentic Scandinavian painted antiques as well oak, mahogany and walnut pieces, all from before 1820 (see pages 86 and 87).

Sara Evans is a New York-based journalist who writes often about travel and antiques.

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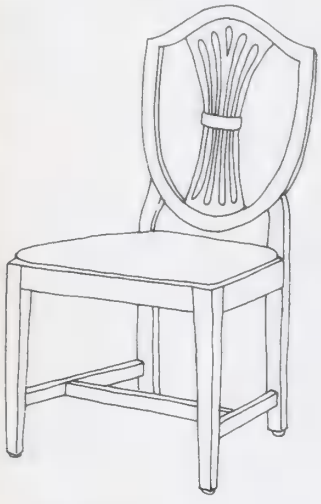
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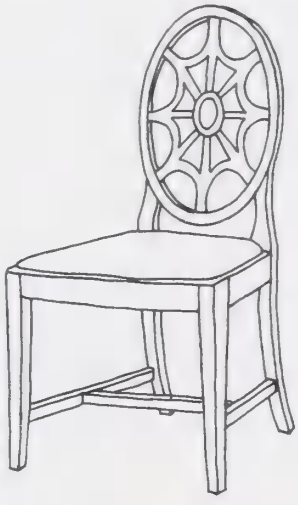
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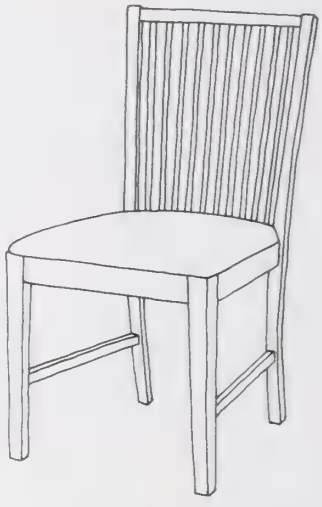
A look at Scandinavian chairs of the 18th and 19th centuries reveals their French and English heritage. Each a composite of design motifs, these chairs were adapted for everyday use. Classically detailed and often painted, they have come of age again.



The H-shaped leg brace on this splat-backed late-18th-century chair is a typical Scandinavian addition to the Hepplewhite style.



The English influence was especially strong in southwestern Sweden, where this Hepplewhite-inspired chair from the late-18th century originated.



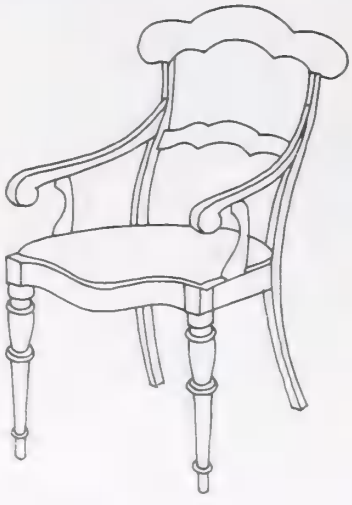
Splat arrangements varied on versions of this Sheraton-style chair, which appeared in Sweden and Finland from the late-18th through the 19th century.



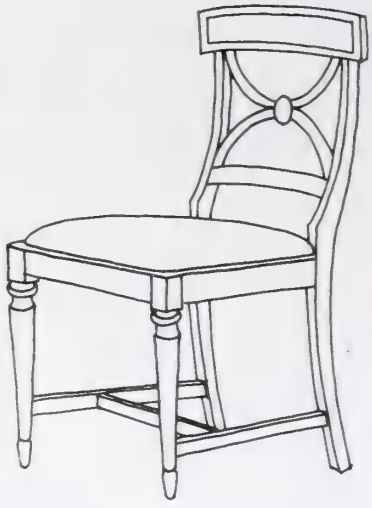
The farmer's rococo chair, country variation on the upp class Queen Anne style, wa popular throughout Sweden a Norway from 1770 to 1790



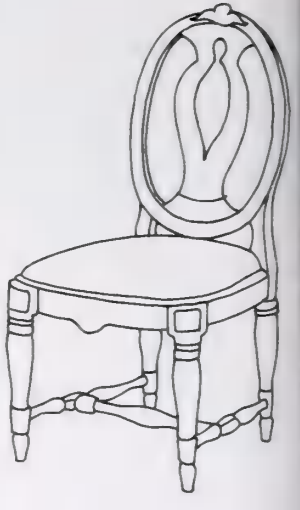
This type of restrained-neoclassic armchair appeared in the homes of the Swedish and Danish [illegible] throughout the 18th century.



Designs like this country chair were made from pine and were frequently painted. They appeared in Denmark and other countries between 1830 and 1870.



A clear Roman influence is evident in this chair, which was common in Denmark but was also found in Sweden, including in Carl Larsson's house.



An open-splat back and neoclassic carvings with traces the baroque are typical of Swedish interpretations of th Louis XVI style, c. 1790.

Descriptions courtesy of Marion J. Nelson, Director, Vesterheim, The Norwegian-American Museum

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SOURCES FOR SCANDINAVIAN COUNTRY

Where to find furnishings and accessories that best express Scandinavian country style? Here is a list of stores around the country, with details on their specialties. In addition—a briefing on museums and their ethnic shops, traditional celebrations, decorative arts exhibits and special events.

SHOPS

CONNECTICUT

Country Swedish, 35 Post Rd. West, Westport, CT 06880; (203) 222-8212.
This shop specializes in Swedish country furniture and accessories. Many pieces are painted and most date from the 18th to mid-19th century. Also reproductions of 18th- and 19th-century Gustavian furniture brought over from Sweden.

The Tulip Tree Collection, PO Box 58, Route 47, Washington Depot, CT 06794; (203) 868-2802.
A selection of high-quality 19th-century painted antiques from Norway, including pieces with rosemaling and many armoires.

FLORIDA

Swedish Glass & Antiques, 5350 Gulf of Mexico Dr., Longboat Key, FL 34228; (813) 383-9455.
A mixture of contemporary glass, traditional silver and country furniture. Eighteenth-century hand-painted country furniture from north Sweden: hutches, tables, dressers, chairs and trunks. Also wood primitives, mirrors, antique silver pieces, vases, food warmers, ale mugs.

GEORGIA

Scan Des, 2140 Peachtree Rd., Suite 225, Atlanta, GA 30309; (404) 350-9155.
This firm carries mid-19th-century Swedish pine furniture and old painted pieces: hutches, secretary desks, armoires, cupboards, desks, chests of drawers, beds and more. Reproduction pieces, including hand-carved birch mirrors in the Gustavian style, are also available. Custom painting is a specialty. Will ship.

MASSACHUSETTS

John Andersen & Co., 40 Wareham St., Boston, MA 02118; (617) 542-1515.
Painted antique and reproduction Swedish and Danish furniture and accessories from the 18th and 19th centuries.

Crate & Barrel, 1045 Massachusetts Ave., Boston, MA 02138; (617) 547-3994.
Some Danish antiques and reproduction carved Spanish pieces with a Scandinavian look.

Design Works, 15 Main St., Cotuit, MA 02635, (617) 428-9114; 159 Route 6A, Yarmouth Port, MA 02675, (617) 362-9698.
Imported Scandinavian antique and reproduction furniture. Antiques include late-19th-century to turn-of-the-century dressers, buffet units, tables, chairs, armoires and benches. Some pieces are unpainted, but can be painted or stained to specification.

MICHIGAN

Pat Virch, Inc., 1506 Lynn Ave., Marquette, MI 49855; (906) 226-3931.
Here you can obtain everything you need—painting supplies, instruction books and patterns—to decorate furniture with the traditional rosemaling designs popular in Norway. This firm also sells unpainted reproduction Norwegian cabinets, cupboards, dowry chests, chairs, storage containers or "tine." Painted pieces are available as well. Mail order available.

MINNESOTA

Blondell Antiques, 1406 Second St. S.W., Rochester, MN 55902; (507) 282-1872.
Antique painted Swedish, Norwegian and some American country furniture and accessories dating from the late-17th to the early-19th century. The furniture is imported, but many of the accessories belonged to Norwegian-American immigrant families and were acquired in this country. Here you'll find fir and pine buckboards, hanging cupboards with rosemaling paintwork, settles and corner cupboards. Accessories include small trunks, boxes and baskets.

Bruce and Linda Tomlinson Antiques, 2709 Government Point Rd., Alexandria, MN 56308, (612) 762-1341; also partners in Country Collection Antiques, 213 E. First Ave., Shakopee, MN 55379, (612) 445-1500.
Norwegian and Swedish furniture, brought to this country or else made here by immigrants to Minnesota, Wisconsin and North Dakota. Pine, chestnut, birch and butternut furniture is unpainted "rough" or with original paint: chests of drawers with a Biedermeier influence, bow-front and barrel-front corner cupboards, boxes, benches, tables, secretary desks plus many accessories.

Johnson's Antiques, Route 1, Box 19, Houston, MN 55943; (507) 896-2291.
Norwegian and Norwegian-American antique furniture and accessories, dating from the mid- to the late-19th century. Most pieces were brought over by immigrant families. Here you'll find silver tableware, flatbread boxes, horse-head ale bowls, candle holders, copper pans, kettles and baskets. You'll also find country pine and some walnut, butternut and cherry pieces like cupboards, benches, tables and chairs. Open by appointment only.

Lashua's Antiques, Route 1, Box 101B, Akeley, MN 56433; (218) 652-2066.
Scandinavian antique furniture and accessories from Norwegian and Swedish immigrants to the Minnesota area. Mostly pine country furniture dating from the mid-19th to the early-20th century (both plain and with rosemaling designs). Among the accessories are boxes, bowls and kitchen utensils. Open in the summer, and in the winter by appointment.

(Continued on page 56)

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SOURCES

Continued from page 54

Swedish Country Antiques, 7331 Wayzata Blvd., Highway 12, Minneapolis, MN 55426; (612) 544-9677.
Imported Swedish country antiques from the late-18th century, including stripped and painted pine furniture—benches, tables, dressers, trunks, armoires—and porcelain fireplaces. Plus buckets, bowls, spoons, clocks.

Swedish Heirloom Enterprise, 826 W. Maple St., North Branch, MN 55056; (612) 674-4123.
Here Gunnar Carlsson makes birch and plywood reproductions of Swedish antiques from the mid-18th to the late-19th century: *moraclocka* (Swedish grandfather clocks), small (16-inch-tall) clocks, candlesticks plus bridal chests in four different sizes.

The Swedish Timber House, 7678 Interlachen Lake Shore, Brainerd, MN 56401; (218) 963-7897.
So called because the shop was once a house that stood in Sweden (and was later taken apart, shipped to this country and rebuilt), this gift store carries blankets, shawls and textiles in traditional Swedish patterns, crystal from Sweden, Denmark and Finland, wrought-iron chandeliers, large brass sconces, buckets, stools and country craft items.

NEW YORK

ABC Antiques, 880 Broadway, New York 10003; (212) 254-7171.
Country pine kitchen cabinets, commodes, cupboards, washstands, tables and chairs from the mid-19th century to the turn of the century. Accessories include fireplace equipment, glassware, kitchenwares, utensils, coffee grinders, some crockery.

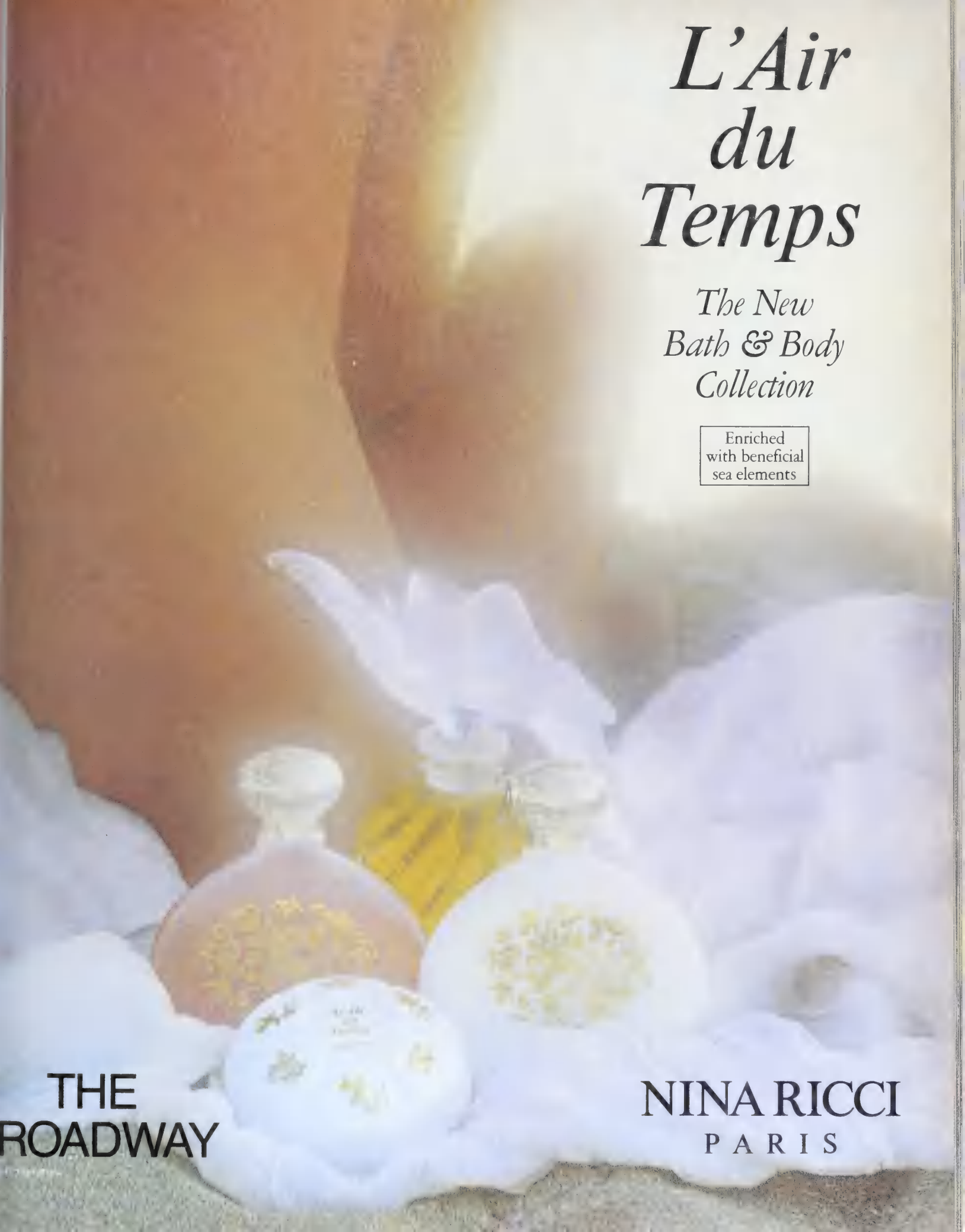
Eileen Lane Antiques, 150 Thompson St., New York 10012, (212) 475-2988; 52 E. 11 St., New York 10003, (212) 982-6067.
Known for full salons of early-19th-century Swedish neoclassic furniture, this firm promotes the sophisticated side of Scandinavia. Most pieces are birch, but some are mahogany and ash. Here you'll find sofas, sets of chairs, vitrines, armoires, clocks and lighting fixtures.

Evergreen Antiques, 1249 Third Ave., New York 10021, (212) 744-5664; 120 Spring St., New York 10012, (212) 966-6458.
Everything here is from Sweden, Denmark or Norway: Scandinavian country pine natural, finished and painted furniture from the late-18th and 19th centuries plus 19th-century earthenware, baskets, woven pillows.

Florence de Dampierre Ltd., 16 E. 78 St., New York 10021; (212) 734-6764.
Eighteenth- and 19th-century antique painted furniture—from rustic Danish to sophisticated Swedish. Cupboards, chests of drawers, beds, screens, wallpaper, candlesticks and mirrors.

Pine Country Antiques, 42 E. 12 St., New York 10003; (212) 529-3480.
Nineteenth-century pine furniture from Norway, Sweden and Denmark. Some English, Irish and American pieces too. Here you'll find

(Continued on page 58)


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THE DAY STUDIO WORKSHOP, INC.

SOURCES

Continued from page 56

tables, chairs, armoires, bookshelves, pottery, ceramics and primitives. This firm also does custom work, including painting furniture for a traditional look, cabinetmaking and upholstery.

Swedish Cottage Country Antiques, 1281 Madison Ave., New York 10128; (212) 534-8438.
Mid-19th-century Swedish country pine furniture—dining tables, chests of drawers, secretary desks—newly painted in Sweden, then shipped to the U.S. Some chandeliers from the mid-19th century. Also hanging boxes that were used to dry spices in Sweden.

Victor Antiques, 135 Sullivan St., New York 10012; (212) 995-9491.
Swedish Biedermeier furniture and accessories.

SOUTH CAROLINA

The Bay Window Interiors, 667 N. Academy St., Greenville, SC 29601; (803) 233-7268.
Antique and reproduction furniture from Sweden and the Continent. Some pieces newly painted.

UTAH

Biofire, Inc., 3220 Melbourne St., Salt Lake City, UT 84106; (801) 486-0266.
This firm custom-makes Austrian stoves with imported tile, stucco or brick.

VERMONT

Royal Crown Stoves, Ltd., RFD 3, Box 1210, Montpelier, VT 05602; (802) 229-9535.
The source for Scandinavian ceramic masonry fireplaces. Stoves include both antique units from the late 1700s and new reproductions.

WISCONSIN

John Jacobson, 113 S. Rusk Ave., Sparta, WI 54656; (608) 269-7695.
This shop carries mainly Norwegian furniture and accessories from the 19th century. The items here were either brought to this country by Norwegian immigrants or made by them in the U.S. Mainly pine country furniture, but some walnut and butternut: decorated wall or corner cupboards, tables, stands and chests. Among the accessories are kitchenwares, flour or salt containers, cutlery boxes, "tine" boxes and some silver. Open by appointment only.

Norsk Wood Works, PO Box 66, Highway 63, Barronett, WI 54813; (715) 822-3104.
Traditional Norwegian furniture and carvings made here. Here you'll find cupboards, plate shelves, trunks, mirrors and *kubbestol*. Open by appointment only.

The Pine Shop, 125 S. Main St., Stoddard WI 54658; (608) 457-2215.
This shop specializes in American-Norwegian country furniture and accessories. Most pieces date from the mid-19th century to the turn of the century and were brought over by Norwegian immigrants. Pine harvest tables, kitchen cupboards, chairs, wardrobes, chests of

(Continued on page 159)

HOUSE BEAUTIFUL

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The Biedermeier Collection, courtesy Macy's Corner Shop, Herald Square, New York, N.Y.



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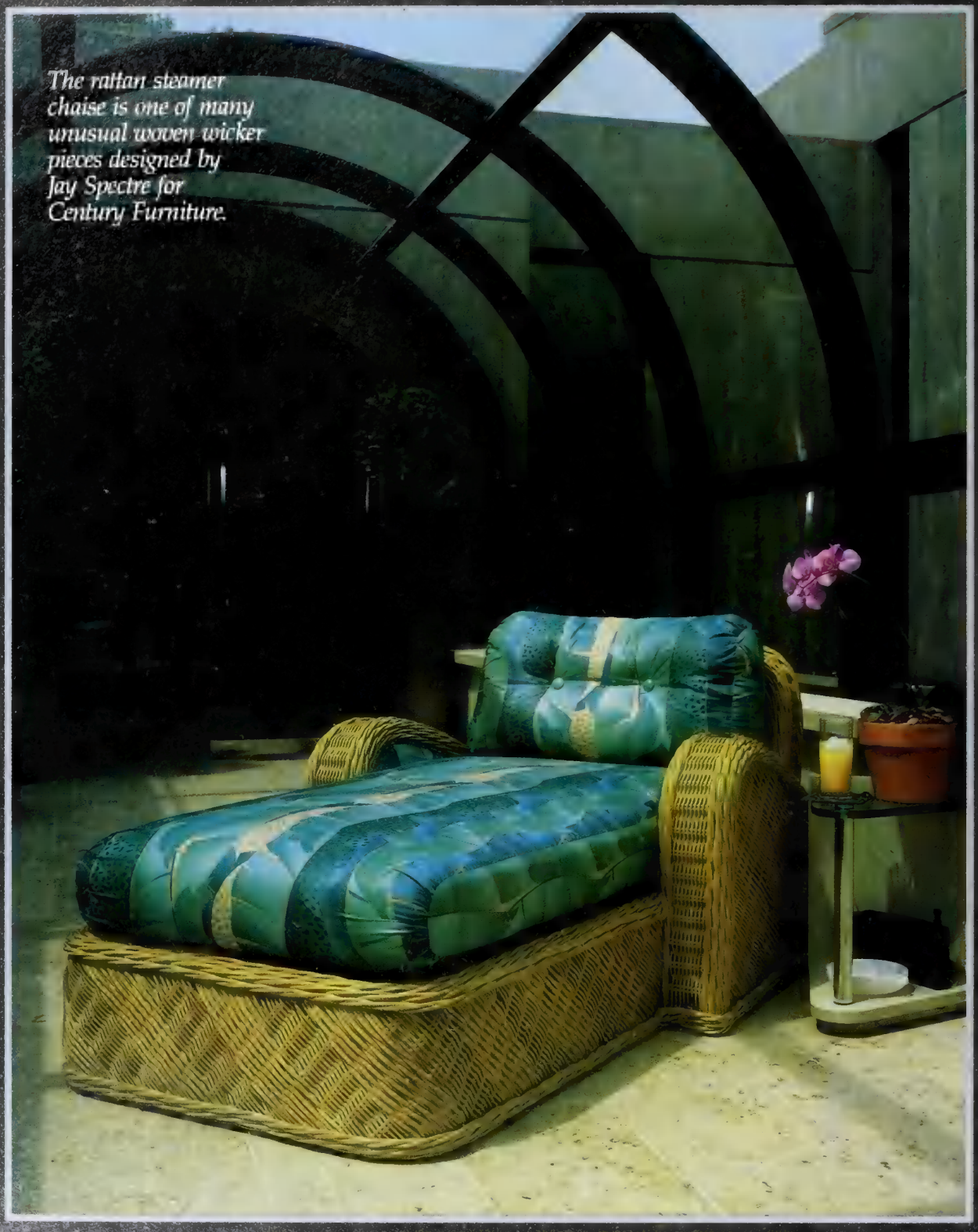
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HOUSE BEAUTIFUL
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CLASSIC COUNTRY: SCANDINAVIAN STYLE



Like a fresh breeze from the North, along comes a style we welcome with open arms. Why? Because we're ready for a change from cluttered rooms and eager to pare down to precisely what makes us comfortable—a lighthearted approach to decorating. So, here is the new direction: the clean, classic design of Scandinavia plus how to integrate the painted finishes, pastel colors, airy fabrics and whimsical elements into your home. ►

The elements of this classic country look are embodied in a Danish teahouse whose painted decoration and spare furnishings say it all, simply

The rediscovery of Scandinavia as a source of design inspiration is right on time. Just as we grow weary of overdecorated rooms, furnishings so shiny the materials can't breathe and showroom-slick styling inhospitable to life at home, along comes a fresh breeze from the North. The elegant simplicity of Scandinavia is a natural; the look is more refined than rustic, more pared down than palatial. There is an uncompromising sense of design in interiors from the Nordic lands, whether in tiny teahouses or country manors.

In these pages we take a long and loving glance at the classical country looks of Denmark, Finland, Norway and Sweden. Here are rooms decorated in a style that derives from the courtly styles of the 18th century but also bears the stamp of a country people whose proclivity toward the plain resulted from making peace with their sometimes cruel climate and its scanty resources. Further on are ways to create such rooms at home with look-alikes and reproductions that promise harmony with clean-lined American furniture or offer a calm counterpoint to highly ornamented antiques and sleek modern pieces. For the secret to the success of the Scandinavian, below is a list of the elements that define the style.

1 *PAINTED FINISHES* dominate with pastel-washed straight-backed chairs, settees and high tables that serve for taking tea, playing games or reading. When King Gustavus III of Sweden took up the fashionable look from southern Europe in the late 1700s, all shades of white from oyster to heavy cream were used to lighten the Louis XVI and Queen Anne-like lines of furniture. The treatment still works wonders today.

2 *SPARE ARRANGEMENTS* of furniture on bare or rag-rug-scattered scrubbed-pine floors keep clutter at bay. Living in lands of sparse population and wide horizons taught the Nordics a love of less and gave them a natural attraction to light. Adapting these preferences at home takes the weight off interiors.

3 *PASTEL PALETTES* are neutralized with blond wood and the liberal use of white and pearl-gray. Scandinavian color schemes may call for tender blues, pinks and yellows, but are almost never too sweet. Rooms seem meant to blush, rather than appear overly made-up. Special effects with faux finishes, swag and bow borders, and "petticoat" slipcovers stop short of pretense or the attempt-at-grand that fails.

4 *FINE HANDICRAFTS* humanize spaces, whether homespun sill-length curtains, bouquets of gathered flowers strung up to dry by the hearth, or the carved panels that front a country cupboard or a handsome door.

5 *A SENSE OF SUITABILITY* casts an air of the real over Scandinavian schemes. There's no wasted space, no showcasing of the precious at the expense of the practical. A touch of whimsy saves them from being too serious. ►

Photographer LARS KASLOV



A teahouse from the open-air museum in Aarhus, Denmark, is radiant with limed walls in melon, painted trim in ginger and warm white *(right and previous page)*. The simplest curtains held in swags with rosettes cap the casement windows, adding flourish without pomp. Furniture is detailed in burnished brown. Bare floors and minimal fabrics keep the setting light. The diminutive scale is typically Danish.



SCANDINAVIAN STYLE



ELYSE LEWIN



LARS KASLOV

CLASSICS FROM SWEDEN, DENMARK & FINLAND

Deliberate innocence is seductive in settings like these. Indoors and out, shapes are simple, colors are light and luminous. The quality of light is essential to the airiness of such rooms. Windows are dressed lightly to let in the brilliance of summer sun, the reflection off the sea or snow-covered landscapes. And where natural light is dim, whitewashed furniture gives off its own glow. Aging stripped pine and chipped paint are humble reminders of the history of a place, the pleasures of putting rooms to good use. No wonder worldly designers here and in Europe are now seeking solace in the sophisticated simplicity offered by the Scandinavian style!►





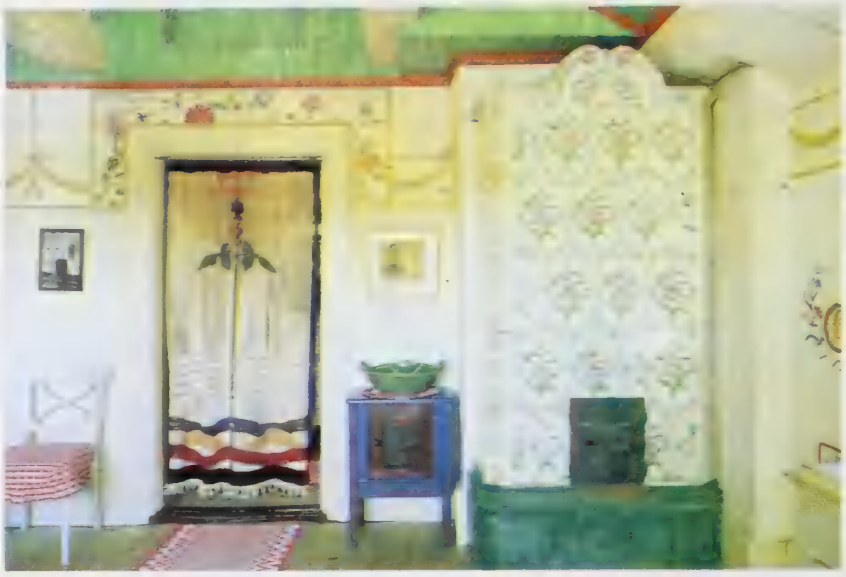
When the look of the court came to the country, the result was charm without guise.

Opposite left: A mix of pattern on walls, windows and cushions of a country Empire bench is framed by stripped pine on floor and ceiling inside a Swedish manor.

Opposite, bottom right: The whites of a rag rug, curtains, a lace tablecloth and painted seating dilute the sunny, cantaloupe-colored walls of a sitting room in Sweden.

Opposite, top right: A pavilion at a castle on the island of Funen in Denmark has its lime-washed surface scored in white. Classical details show in windows and pitched roof.

This page: Danish reproductions of Swedish furniture capture the pale painted look for today. A straight-legged antique table, along with a chair and a carved mirror frame by Jackie Jacobsen/ Out of Denmark, shows how tender color takes the heaviness away from a French- inspired glint of gold.



Artful touches and light-struck colors on public buildings and in private homes are intended to brighten everyone's day

Imagination is the key ingredient in the conversion of the expected to the special in the home of Carl Larsson, the artist who elevated domesticity to a fine art in turn-of-the-century Sweden.

Above right and on page 00: Two rooms from the now-museum home he and his wife, Karin, decorated with a brave sense of color and personal touches of paint and home-woven textiles. Knowledgeable do-it-yourselfers, the Larssons were models of Nordic resourcefulness, craftsmanship.

Right: A corner in the sun room of a Finnish country house. Garden roses, blue and white stripes, a simple tray-top table—and even the organdy-curtained window depicted in the painting of the owner's mother—typify the fresh decorating we want to duplicate today.

Opposite: The bell tower of a provincial church in Finland, with its detailing picked out in pink, is evocative of the luminous quality colors can achieve. It serves as our inspiration for the new country style.➤

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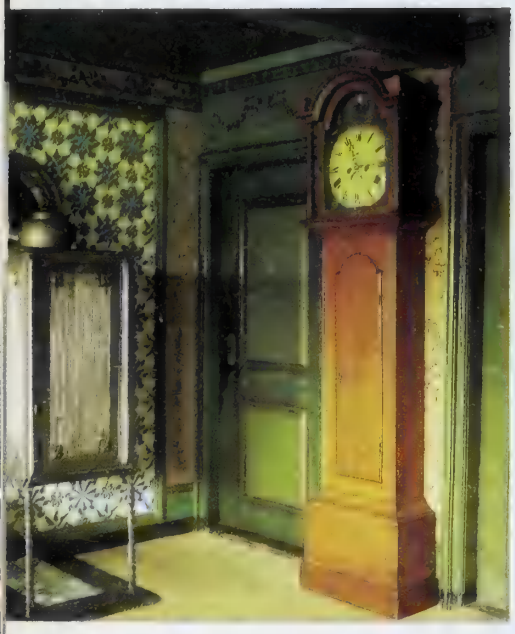






From turn-of-the-century Sweden and the gentle rooms of Carl Larsson—artist and advocate of simplicity—comes the country look we'd love to live with today ▶

Adding to the incredible lightness of Nordic style: decorative paint details with the imaginative quality we want to bring home









A freer use of intense color marks Danish homes both outside and in.

Left: **A thatched-roof house at the Frilandsmuseum outside of Copenhagen, with characteristic exposed timber facade, is gaily painted in peach and "farmhouse" blue.**

Far left: **Interiors from more museum houses show a surprisingly rich mix of patterned paper, painted borders and glazed tile in unmatched shades *(top)* and the high-contrast treatment of a decorative hand-carved door *(bottom)*.**

Right: **Flower-painted paneling unifies a wall of built-in cupboards with an adjacent door and hallway.**

Below: **In nearby southern Sweden (once a part of Denmark) soft country blues contrast with the sturdy textures of a stone floor, a planked door and print wallcovering.■**

Writer ELIZABETH GAYNOR



THIS PHOTO: KARI HAAVISTO; ALL OTHERS: LARS KASLOV

FAIRY-TALE DANISH VILLA

Liselund's bold and beguiling mix of French and English formality and Danish rusticity

A candle-burning glass lamp has always hung at Liselund and has delighted visitors for 200 years. *Right:* The Scandinavian devotion to light is seen at Liselund in generous windows and glass doors with minimal curtains or none at all. In the hands of Danish craftsmen, Hepplewhite chairs became light and fanciful. Floor is scrubbed pine in the Scandinavian fashion.►







The magic of Liselund lies in the mix. There is a hint of Palladio in the formality of the whitewashed-brick lower story and just as big a hint of a Danish farm building in the steep thatched roof. Add the delicate steeple and the swans, and the fairy tales of Hans Christian Andersen also come to mind. The mix is witty and seductive.

Indoors at Liselund, formality and rusticity blend too, in a way that has been typical of Scandinavian style for centuries. Yes, Scandinavians wanted designs from the French court and the Italian nobility and English masters like Robert Adam and John Nash. But informalized, lightened. Unintimidated by the loftiness of the sources, Scandinavians turned the high-style originals into fanciful versions that suited their less opulent way of living. The idea of having fun with classics has lasted, and the notion travels well to America. We understand the impulse and love the results.

At this Danish summer palace we see plain posts instead of fluted columns. Instead of marble floors, there are wood planks painted to resemble marble. Instead of marble walls and shell-carved niches, there are trompe l'oeil substitutes. Instead of polished mahogany and satinwood tables and chairs, there are painted ones. Instead of overembellishment, there is purity; instead of denseness, light.►

Above: **The summer palace at Liselund.** *Right:* **Liselund's beautiful pale monochromatic dining room in which everything is painted—floor, table, Hepplewhite chairs, trompe l'oeil marble and other wall details.**





This fairy-tale house was built in 1792 by a fairy-tale-happy couple named Antoine and Anna Catherine Elisabeth de la Calmette, a baron and baroness living in Copenhagen. The baron named his country estate Liselund after his wife, who was called Lise. They were well educated, well traveled and were lovers of nature and what they imagined to be the simple life of the peasants. All these qualities of mind combined to create the summer palace at Liselund, a house planned for entertaining and short family sojourns.

Liselund is now taken for granted as a jewel-perfect example of Scandinavian neoclassicism, but it was a notable first of its kind in Denmark.

Before building the little palace, the Calmettes developed a charming park with rare trees and an engineered but natural-looking river dotted with islands. Then they commissioned a renowned country-house architect, Andreas Kirkerup. Like many people who end up with wonderful buildings, the Calmettes were difficult clients. They kept turning down proposals for stiff Greek templelike structures, insisting on a rustic approach to the neoclassical. Finally the baroness called for a thatched roof and the work proceeded.

Liselund is remarkably intact with original decoration and furniture. It has been open to the public since 1938.■

Writer ELAINE GREENE
Photographer LARS KASLOV

Left: **The niche is a three-dimensional reality, but the shell "carving" is a painter's work.** ***Right:*** **In the fairly formal pink room with Pompeiian-style wall decoration and painted trelliswork, a carved birch mirror and console retain touches of pastel paint.**

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SCANDINAVIAN STYLE

FINNISH WITH A RUSSIAN ACCENT

Wallpaper made in Czarist Russia and painted furniture from Sweden decorate a manor in Finland

Poised virtually on the border between Finland and Russia is a classical manor whose light-filled interior pulls from the decorative styles of both. Built in 1845, when Finland was a grand duchy of her powerful eastern neighbor, Wehmais is home to a family of Swedish noble descent. An ancestor was one of the landed gentry who served as reserve cavalry, and was sent by his king to live in the Finnish provinces and defend the Swedish territory before it was lost to Imperial Russia in 1809. Finland's cultural richness can be explained by her central position between the two great kingdoms. The grace achieved in the design of Wehmais is emblematic of this unique mix and of the countrified classicism in vogue throughout the Far North at the time the house was built.►





Above: **This manor house was built in the Finnish Empire style, wherein classic details borrowed from other countries were simplified here in the North.** ***Left:*** **An enclosed entry keeps out winter winds.** ***Right:*** **The manor's "best room" is flooded with daylight; white Gustavian furniture and bleached linen rugs add to the dazzling effect in summer, and counteract the darkness of winter.**

Photographs © 1988 Elizabeth Gaynor, from *Finland: Living Design*, published by Rizzoli, New York





East meets West: 19th-century Russian Biedermeier is arranged in typically Scandinavian fashion

Classical details were adapted to the simpler materials indigenous to Scandinavia, and the manor's delicate balance testifies to the success of the effort. Clapboards cover the massive logs that form the body of the house. An elegant central room with suites of white-painted furniture and crisscrossed, home-woven linen runners spans the main section of the yellow and white painted structure. It gives equilibrium to the interior and brings daylight through to the inner hall. Projecting wings, which make for a pleasing symmetry typical of the times, house dining room, study and bedrooms. In the 1840s, hand-blocked wallpapers were fetched by sled in winter from St. Petersburg, as were the Biedermeier pieces grouped in the study and the handsome glazed tiles for the stoves. From Sweden came the Gustavian-style chairs, settees and clock in the "best room." A rear veranda was added in the 1920s to suit the period of the house. Porches such as these are much used in eastern Finland and Russia during the warmer summer months.

Most striking about the house is the skill with which the East/West mix was managed and is still maintained. More pattern than was usual in Nordic homes gives the rooms a Byzantine richness, but a spare treatment of the furnishings and the characteristic splashes of white keep the overall appearance fresh, in the Scandinavian manner. Summer days find the family, generations later, sipping tea on the back porch, preserving their heritage in the best of all ways—by living it.■

Writer ELIZABETH GAYNOR



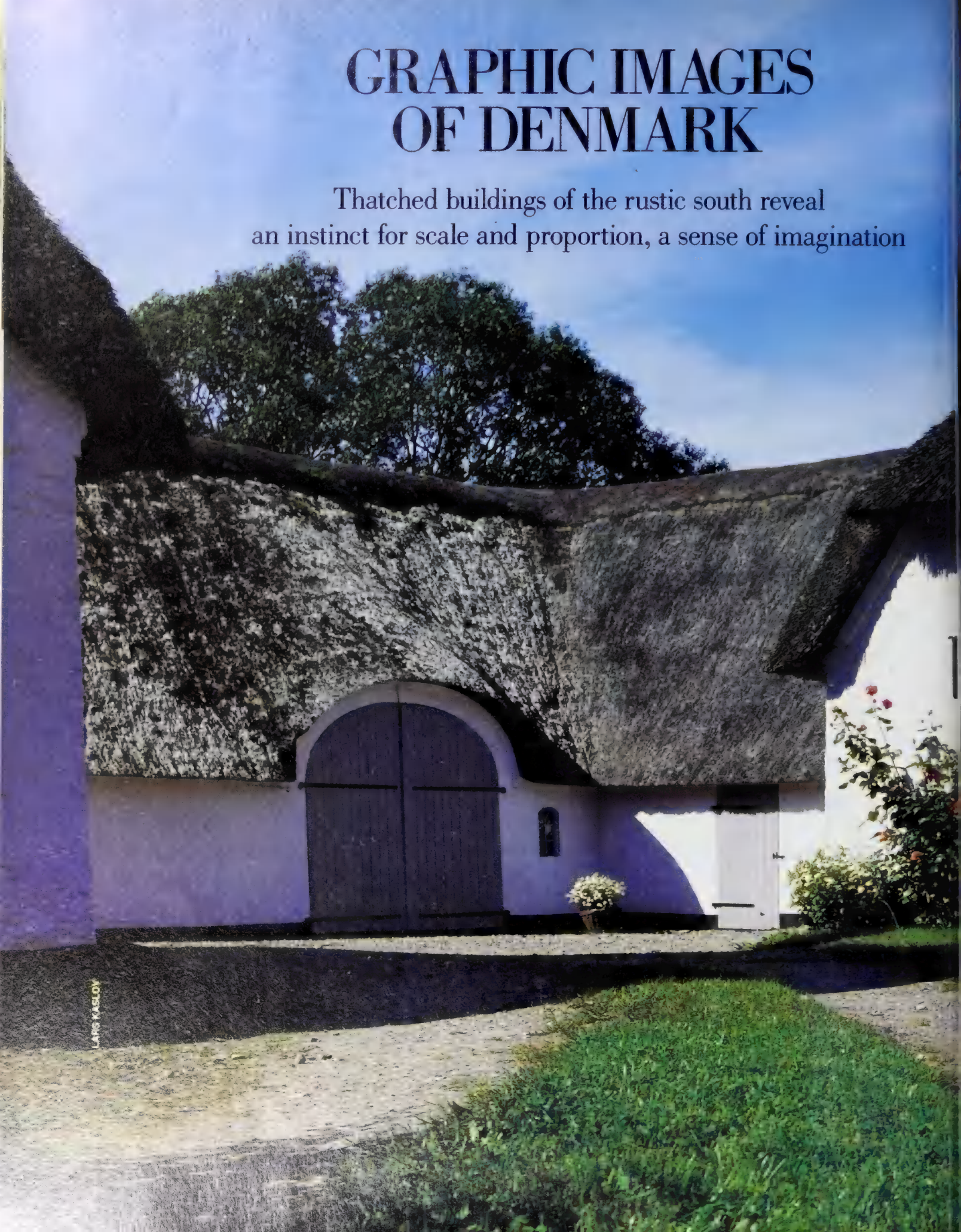
Spare arrangements and white furniture in the "best room" *(above)* contrast with the rich pattern and dark furniture in the study *(right)*. The wallpaper, damask upholstery and Oriental rug illustrate the Russian influence felt in eastern Finland after Czar Alexander I had annexed the territory in 1809. *Below:* Some of the boxes on the hall console were made by a local carpenter.



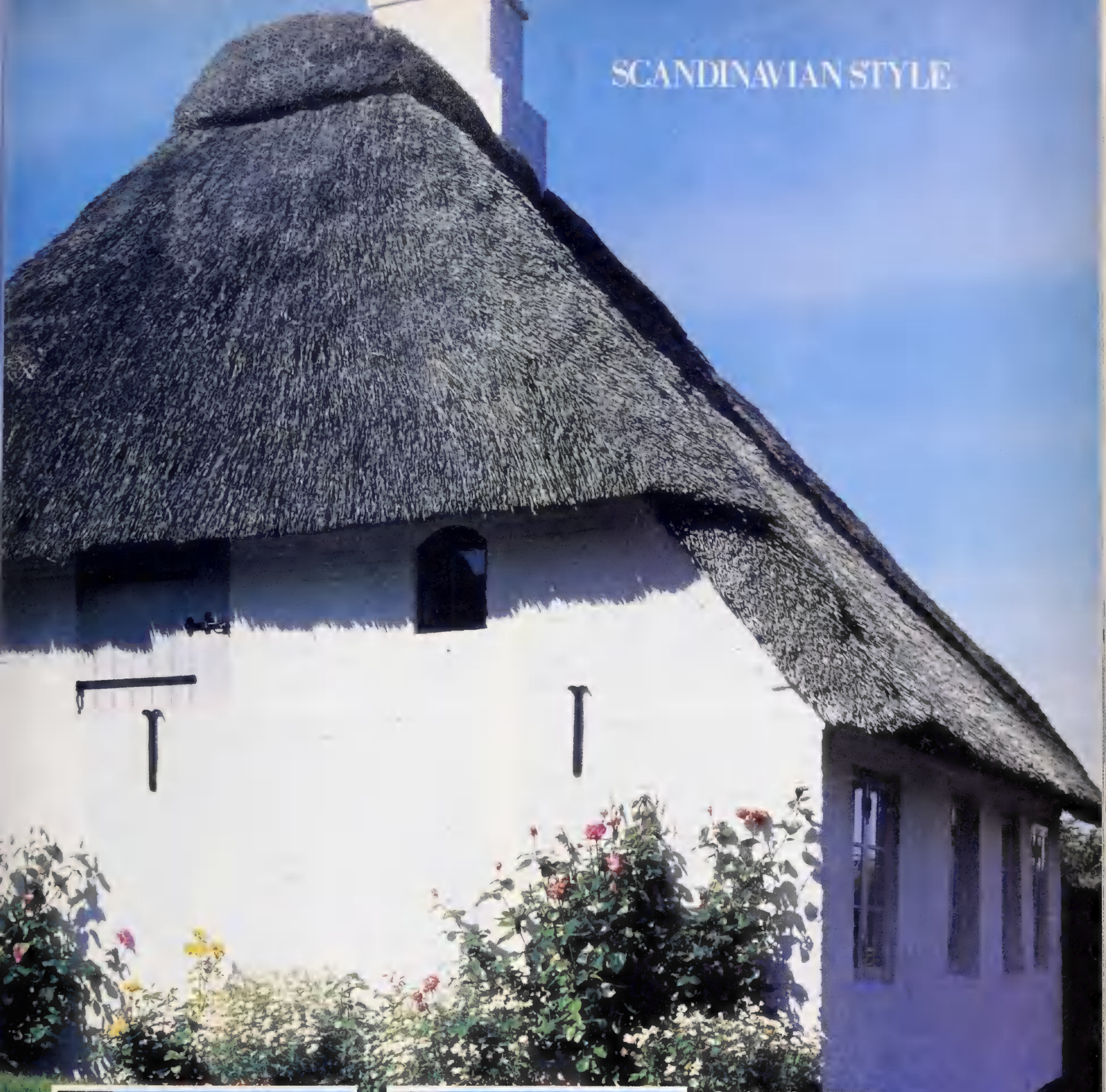


GRAPHIC IMAGES OF DENMARK

Thatched buildings of the rustic south reveal an instinct for scale and proportion, a sense of imagination



LARS KASLOV







Outside Aabenraa, near the German border, antiques dealer Hans Jørgen Pedersen raises horses on this farm dating from the 1760s. The white-painted brick stables, built in 1861, are laid out to create a courtyard enclosed on three sides, a form that is enjoying a revival in America today. Even the roof shapes provide inspiration for architects experimenting with roof lines now. ▶

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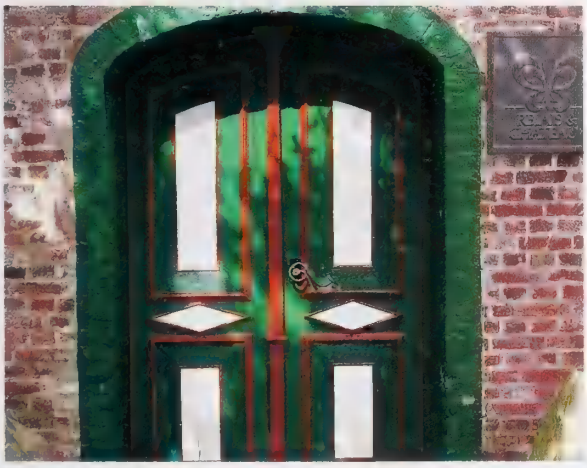




Since the 1700s, the gaily painted doors of Sønderho, on tiny Fanø island, have welcomed home Danish seamen. Each door is unique, expressing the family's creative spirit. ■













LARS KASLOV



COMING HOME TO NORWAY

Per Spook likes to leave high-fashion Paris and return to the simplicity of a farmhouse in his homeland

Per Spook's 1898 farmhouse, once his mother's, is typical of generations of wooden cottages in southern Norway. When the Paris-based fashion designer became its owner, he took pains to keep the traditions that had long made Fossheim—"Waterfall House," named for the cascade on the property—so dear to him. He freshened the paint using the strong colors Norwegians like to live with; he added a few pieces of well-worn furniture that harmonize with what already stood in the rooms; he brought in new rugs and curtains crafted by hand in the age-old ways. The wood stoves that heat the building are new but characteristic Norwegian units made of a local stone. Per Spook has created a serene retreat with a classic simplicity that many of us—Norwegian and American—yearn for.►

Above and below: **The farm in winter and summer.**
Right: **Per Spook in his living room. Norwegian style elements include 19th-century country furniture in light woods, new handcrafted natural-fiber rugs and traditional curtains. Per Spook combined an open fireplace and box stove. Big river-smoothed stones were found on the farm.**











Typically Norwegian end-to-end built-in beds stir memories of Viking designs

Per Spook designed a pair of pine beds whose style and placement are common in Norway. The center post has the raw primitive strength of Viking ships. Also traditional is the fact that a local carpenter built them. The intense wall and floor colors are typically Norwegian too. Heirloom trunks like this one are found in most Norwegian families. Print on wall by Norwegian-born Edvard Munch. ▶

Norway's look of pure color, rustic cabinetwork, simple textiles

Glowing against the dark walls of a simple guest bedroom in the small barn are rustic pieces painted in pastel colors and a blond chest of drawers with a distant Empire inspiration. *Opposite:* The library-guest room in the main house is rich in family treasures. On a bed bearing old paint, a fading cashmere shawl; on an 18th-century desk chair, original fabric. The antique family desk is grain-painted. ■

Writer ELAINE GREENE
Photographer BENT REG







DESIGNER ROOMS AT RETAIL

IN THE SWEDISH SPIRIT

Translating a classic style with reproductions available stateside



Right: Chairs, $475 each; sofa bed, $1,575; cupboard, $2,894; all, Country Swedish. Check fabric, $39 per yard, Pierre Deux. Chintz, $18 per yard, Cyrus Clark Co. Table, $650, John Andersen & Co. Rug, $960, Transitions Custom Rugs. Prints, $1,400, The Print Room. _Top:_ Couch, $2,035, Henredon. Fabric, $22 per yard, Kravet Fabrics. _Left:_ Wing chair, $495, The Seraph. Armchair, $625, Frederick Edward; fabric, $15 per yard, Laura Ashley. Clock, $3,500, John Andersen & Co.

You don't have to travel to Scandinavia to get the painted furniture, starched linens and rag rugs you see in this Massachusetts living room. Everything is in stores here, including reproduction furniture with handcrafted details. Indeed, the chairs with skirted cushions *(right)* look as though spirited from Carl Larsson's house! Using such reproductions as well as antiques, you can bring the look of Sweden into *your* home.►







The first thing you might notice here is how light and fresh the decorating is. "Swedish interiors are never heavy or overdone," says Boston designer Ingrid Goulston, who was born in Sweden and helped give these rooms the look of her native land. In the sparely furnished entrance hall *(above)*, the fresh look starts with a graphic wood floor painted to resemble expensive marble. The check fabric wrapped around the bench cushion carries out the authentic white and apricot scheme.

The dining room, while more formal than the hall, also shows a light hand. Tablecloth and napkins are all white. There is just a touch of gold in the antique mirror and in the bones of the crystal chandelier. Sheer ruffled curtains, though somewhat dressy by Swedish standards, are simple compared with many window treatments in vogue in recent years. Patterned floor runners stretching on each side of the table add an informal footnote. ►





Right: **Cupboard, $3,910; chairs, $530 each; runners, $15 per yard; all, Country Swedish. Chair fabric, $48 per yard; border, $8.25 per yard; both, Pierre Deux. Tablecloth and napkins, $200, Frette. Silverware, $170 for five-piece setting, Pavillon Christofle. Kosta Boda water glasses, $16 each, Mattaquason Art & Antiques. Pewter plates, $119 each, Country Swedish. Antique peach dinner plates, $1,500 for three, Bardith Ltd.** ***Top:*** **Bench, $1,275; fabric, $24 per yard; both, Country Swedish.** ***Left:*** **Curtain fabric, $66 per yard, Schumacher.**

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With its wicker, crisp patterns and sunny disposition, this American room is typical of a Swedish sun porch

This cozy porch has many of the same elements you see in the other rooms: crisp stripes and checks, a rag rug, a skirted cushion on the painted straight-back chair, and a starched tablecloth with lace insets. "This is the kind of room in which a Swedish family would serve cookies and *saft* on a sunny afternoon," says Ingrid Goulston. (*Saft* is a popular drink made from natural fruit syrup and water.)

This room also calls to mind the Scandinavians' traditional love of nature. The windows, for example, were left bare to let in sunlight and frame views of the outdoors. Flowers are bunched in simple vases, and tulips bloom in a window box.

Another traditional reference, the blue and white scheme is a popular one. In fact, the Scandinavians use many shades of white in a room. Here, for instance, the wicker chair and love seat are painted in a snowy white; the walls are a creamy color; and the coffee table is oyster. The blue and white tray is from Howard Kaplan Antiques.►

Wicker love seat, $550; wicker chair, $295; both, Deutsch Inc. Fabrics, $15 per yard, Laura Ashley. Table, $850, Domain. Side chair, $1,400 for a pair, Swedish Cottage Country Antiques. Rug, $11 per square foot, Thos. K. Woodard. Birdcage and stand, $2,400, John Rosselli International. Tablecloth, $60, Imported Laces Unlimited. Fruit dish, $125, Foreign Advisory Service Corp.







Hand-painted decoration is a hallmark of the old Swedish style. In this bedroom, the delicate garlands painted over the windows are "just like ones I remember from Sweden," says Ingrid Goulston. The antique cupboard sports classical motifs—urns, cones and garlands—imaginatively rendered in a folk style by Danish-born John Andersen. In contrast, straight-backed chairs are often simply whitewashed or painted a pastel hue. And door panels may be colored two tones *(above)*, a subtle gesture that typifies great Swedish style.■

Editor CAROLYN ENGLEFIELD
Photographer MICHAEL SKOTT

Window treatments are never complicated; here, a soft valance made of dotted Swiss



Right: **Cupboard, $4,500, John Andersen & Co. Side chairs, $380 each, Country Swedish. Fabric on side chairs, $12.30 per yard, Waverly. Table, $650, Swedish Cottage Country Antiques. Armchair, $895, Henredon. Fabric on armchair, $25 per yard, Waverly. Multicolored blanket, $110; rag rug, $165; both, Sweet Nellie. Lace pillowcase (used as tablecloth), $64, Paper White Ltd. Curtain fabric, $60 per yard, Schumacher.** ***Above:*** **Chair, $380, Country Swedish. Mirror, $985, Charlotte Moss & Co., Ltd. Lamps, $210, The Print Room. Fabric on vanity, $12.30 per yard, Waverly. Lace, $15, Imported Laces Unlimited.**



SCANDINAVIAN FINDS

Painted furniture, beribboned wallpaper and all the romantic elements you need to add a breath of fresh air to your rooms



Swedish artist Carl Larsson hand-painted these bows *(top)* around his children's nursery; now they've been made into a wallpaper border, $26 a roll, Country Swedish. *Above:* Reproduction shelf, 24 inches wide, $125, and white antique enamel pitcher, $55, Pine Country Antiques. *Right:* Pale green armoire with carved flourishes, $2,380 with the painted finish shown, $1,865 in a honey-nut stain, Habersham Plantation. *Center right and far right:* An angelic linen toile to add romance to a reproduction Gustavian rose chair; toile, $69 a yard, Pierre Deux; chair, $795, Scan Des. Heart-shaped wreath, $35, Adele Lewis, Inc. Rag rug, 36 by 60 inches, $225, The Gazebo.

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Red checks ($20 a yard, Covington Fabrics Corp.) dress up a gray-painted armchair *(above)*, $1,295, Country Swedish. Floral wallpaper, $74 a roll, Ian Crawford Ltd. Hand-painted tiles on mock fireplace, $9 to $40 each, Country Floors Inc. Rag rug, $110, Sweet Nellie. Framed botanical print, $160, Soicher-Marin. Star-shaped hatboxes, $85 and $95, Adele Lewis, Inc. Antique Portuguese plate, $450, Betty Jane Bart Antiques. Frames in mahogany, $65, and birch, $85, Swedish Cottage Country Antiques. Green pitcher, $46, Eigen Arts. Peach vase, $4.95, Conran's.►









A romantic daybed *(above)*, $1,050, The Lane Co., with pillows in ■ blue stripe, $20 a yard, Marimekko; floral, $50 a yard, The Ralph Lauren Home Collection. Lace sham, $30, Rue de France. Tray table, $560, Habersham Plantation. Chair, $713, Casa Stradivari; fabric, $45 a yard, Ian Crawford Ltd. Candlesticks, $185, $275 and $500 a pair, Michael Feinberg, Inc. White bowl, $37.50, Wolfman-Gold & Good Company. Cup and saucer, $97.50, Royal Copenhagen. Tray, $125, Foreign Advisory Service Corp. White lamp, $187, Ainsley Lamps. Curtains, $50 per panel, Laura Ashley. *Left:* Toile, $48 a yard, Pierre Deux. *Right:* Mirror, $450, Carver's Guild. Basket, $35, Gear Stores.

Editors DARA CAPONIGRO and KATHLEEN MAHONEY
Photographer TOM McCAVERA



A rainbow of rugs *(right)*: yellow/blue, $225, The Gazebo; checked, $60 a square foot, Elizabeth Eakins Inc.; pastel, $44, The Weavers Corner. *Below:* Reproduction desk, $1,750, and chair, $400, Design Works. Wallpaper, $74 a roll, Ian Crawford Ltd. Pitcher, $75, Wolfman-Gold & Good Company. Frames, $30 to $65, Pamela Scurry's Wicker Garden. Flooring, $3.50 to $4 per square foot, Tarkett Hardwood Division. Sconces, $725 a pair, from Swedish Cottage Country Antiques. *Below right:* Border, $15 a roll, Country Swedish. *Bottom*: Chaise, $1,702, Pearson Co.■







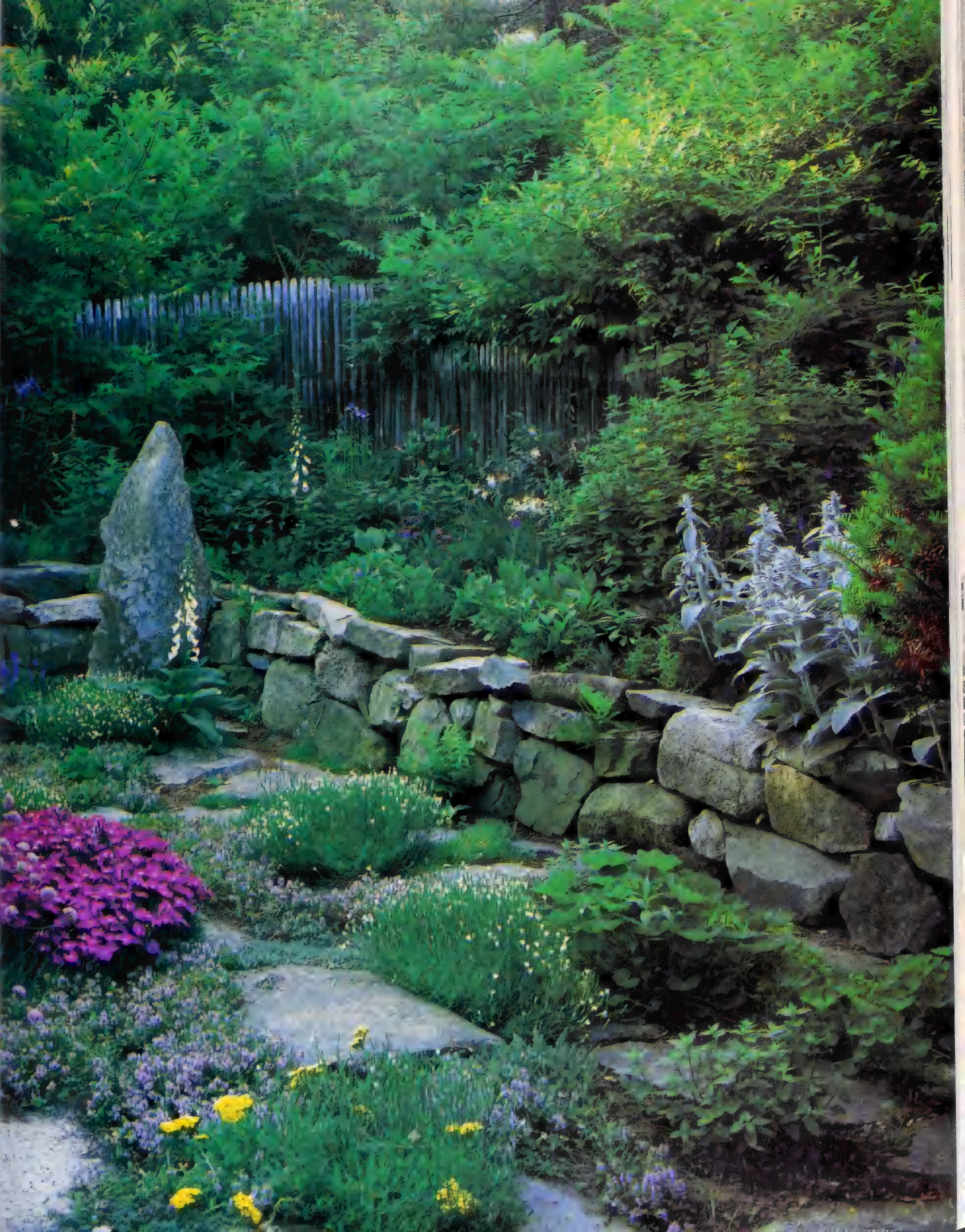


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A HARMONY OF GARDENS

Outdoor rooms in the form of a paved terrace and a formal garden frame a Maine house with complementary color ▶



Flowers in soft shades of pink and blue accented with white to harmonize with the weathered clapboards

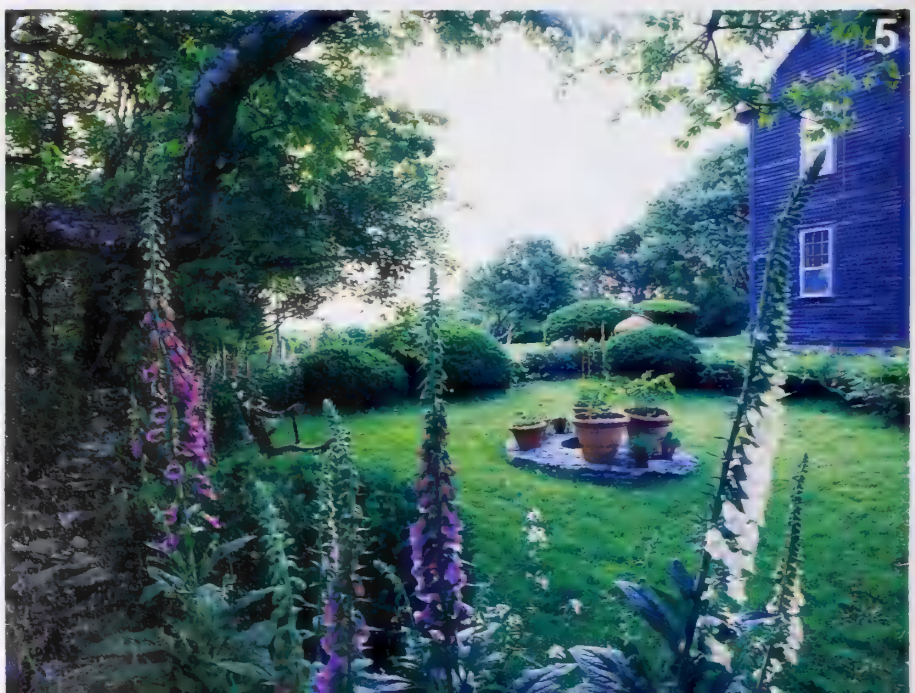
You would never know it to look at her garden, but Pamela Kay has been gardening for only a few years. And she is the first to admit that her landscape would not look the way it does without the work of two people: Anita Reynolds, the former owner of this house on the coast of Maine, and Nancy McCabe, the garden designer who put in new plants six years ago. "The paved terrace and sunken garden are exactly as Mrs. Reynolds laid them out in the thirties," says Mrs. Kay, "but the way they look today is the gift of Nancy McCabe."

"The most important thing about gardens is to keep them appropriate to the house," says Mrs. McCabe, "and Mrs. Reynolds did just that—making the formal sunken garden just off the living room and a more informal space, the paved terrace, near the kitchen. Between the paving stones, we planted herbs among the perennials—just as you might in a kitchen garden." In keeping with her theory about what's appropriate, Mrs. McCabe planted unassuming flowers of white, pink and blue to go with the clapboard house, part of which was once a tavern.■

Editor CAROLYN ENGLEFIELD
Photographer PETER MARGONELLI







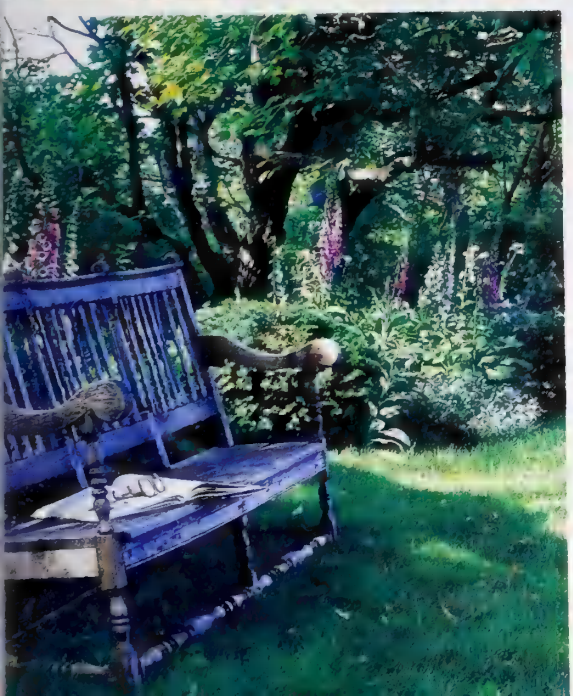
Preceding pages: **Morning glories *(inset)* grow on a tripod made of bamboo stakes lashed together. Pamela Kay and Nancy McCabe began their restoration in the raised bed on two sides of the paved terrace garden. Then they dug out the weeds, which had completely overgrown the fieldstone paving, and planted low-growing perennials and herbs.**

Right: **(1) The stone wall around the sunken garden was rebuilt and existing shrubs were pruned. (2) Multiflora rosebush. (3) Mrs. Kay's dog lying amid the yarrow and sea thrift in the terrace garden. (4) View of the sunken garden. (5) Lawn beyond the garden faces the ocean. (6) Mrs. McCabe planted foxglove and sweet rocket in the shady sunken garden, then scattered the same plants in the woodland behind. (7) Potted garden near the back door.**

FOR LIST OF PLANTS IN THESE GARDENS, SEE PAGE 180










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By PHYLLIS BARTLETT



Those all-important handmade details that separate memorable rooms from the mundane—and ways to provide the personal touch

▼ BRIGHT IDEA

An important element of a table setting is unusual details. But you don't need to spend a lot. Example: the charming votive lights on page 120 painted by artist Kate Williams, who used ordinary $1 glass containers, then applied freehand decoration to achieve an airy Scandinavian look. It's easy, she says, to paint leaves using just the tip of your brush. And you can create ribbons by varying the pressure on the brush for a thick and thin effect. Not sure of your skill? Try an abstract design of dots and dashes instead. If you'd like your art to be immortal, be sure to ask at a crafts shop for ceramics paints—they won't wash off. A plus: Votive lights (like hurricane shades) are breeze- and air conditionerproof!





▲ SUPPORT SYSTEM

We liked a bracket in Elizabeth Gaynor's book *Scandinavia Living Design* so much that we asked a carpenter to make some like it for our cover photo. (This view shows how teardrops were cut through plywood using a jigsaw). We lined up the brackets, topped them with a shelf—and had an architectural detail that holds up to the best of the Scandinavian style!

▲ COMING UP ROSETTES

Any summer cottage could benefit from these curtain rosettes *(page 103)* on a valance or on tie-backs. To make: Start with a fabric square. Fold corners into the center and stitch through all four to the back. Now crunch in the palm of your hand so that fabric forms a rosette, and stitch layers together to hold the shape. (If you practice crumpling tissue, you'll get the knack.) Seamstress Regina Bibb attached the rosettes to the curtain with wig pins.

▼ PAINTING THE SCENE

Give a fresh touch to a room with a painted border or cornice *(page 99)*. It's easy to do if you use bold strokes and strong motifs. Here fruit and leaves with connecting swags were lightly penciled in. Then freehand color was applied. We like the idea of using a painted paper or wood model first to determine where colors should go.

▼ TABLE ART

The vines that climb the legs of this occasional table *(page 96)* are another example of novel paintwork—and so is the floral design on the tabletop. Again, bold, clean strokes are best. For easy execution, use acrylic or enamel paints from an art supply store. To preserve your artwork, brush a coat of clear lacquer on top. You might find a good table for this project at a local thrift shop—or (who knows?) even tucked away somewhere in your own attic!■





PHOTOS: BRACKET, TOM McCAVERA; ALL OTHERS, MICHAEL SKOTT

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A HOST OF INSPIRING NEW WAYS TO DRESS YOUR TABLE



▲WORKING LUNCH

When designer Primrose Bordier sets the conference table for a brainstorming session, she opts for sleek lines and a relaxed, uncluttered look *(above)*. Simple woven baskets are used as trays and individual breadbaskets; brush-stroked porcelain plates and cups are a nod to bamboo motifs on Japanese screens. Cool blues, soothing whites and fresh cyclamen at each place create a sense of calm at even the most intense meeting of minds.

Ann

▼JOYFUL

Color and pattern triumph in the Paris home of artist Joy de Rohan-Chabot. With her brush and pots of paint, she created a "winter garden" *(background)*, a tableau of ferns, primroses and other flora on a sea of blue. Mixing patterns and textures is vital to her look: Tabletop appointments include Vallauris plates from the '40s, contemporary Biot glasses, ivory-handled knives, spoons with a bamboo motif and silver forks. A centerpiece of primroses and anemones, plus finger bowls with fresh blossoms, adds a touch of freshness to the cool, verdant theme.



ANTHONY JOHNSON

▲FRUIT TOPPING

At her home in Provençe, novelist Lesley Blanch-Gary tops carafes with a piece of fresh fruit—a good way to keep winged pests from taking a swim in the wine if you're entertaining outside!■

◀GIVENCHY DRESSES TABLES

Hubert de Givenchy's entertaining style has been described as the best of formal propriety plus down-to-earth charm and whimsy. The table at his Burgundian château, for example, might be set with silver service plates and the finest crystal and embroidered linens. In contrast to such grandeur, place cards are as simple and welcoming as a terra-cotta pot of baby's tears stuck with a plant marker inscribed with a guest's name *(left)*.



ANTHONY JOHNSON



From the book *The Elegant Table* by Barbara Wirth, with photographs by Pascal Hinous, to be published this fall by Harry N. Abrams, Inc., New York © Editions E.P.A. Paris 1987. All rights reserved.

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SCANDINAVIAN FARE



Swedish-born Christer Larsson, chef at New York's Aquavit restaurant, presents updated Scandinavian classics—beginning with fabulously light poached salmon *(above)*—plus other variations on Nordic cuisine ►

Four salmon dishes that are fresh as springtime plus make-ahead Scandinavian sweets for easy desserts









A lush salmon soup with fresh morels (substitute dried morels if fresh are unavailable), lavishly garnished with fresh dill *(top left)*. Sautéed salmon *(top right)* is seared on one side so the top is just barely cooked. Blueberry clafouti dusted with confectioners' sugar *(above left)* is served with Swedish Punsch liqueur in a traditional glass. Cookies *(above right, clockwise from left)*: almond tuiles, Swedish Tracakaka, Swedish hazelnut cookies, Finnish hats and Danish Kransekager. Grilled salmon salad *(opposite)*.

RECIPES BEGIN ON PAGE 108
FOR MORE DETAILS, SEE PRODUCT INFORMATION



Smorgasbords may have gone the way of quiche Lorraine, but Bergman films, leggy blondes and smoked salmon are Nordic classics that continue to have a strong American following. Christer Larsson, Swedish-born chef at Aquavit restaurant in New York City, is creating a following of his own with dishes that, like Scandinavian design, are beautifully simple. "I don't like fussy food," says Mr. Larsson. "It is much better to spend your time looking for the freshest fish than to worry about garnishes."

"Salmon is our specialty," says chef Larsson. "And although Scandinavians eat more seafood than Americans now, I think you'll be eating more fish in this country in the coming years. I hope the ocean can handle the demand!"

In addition to four recipes that show off salmon's versatility, Mr. Larsson offers sweets to finish the meal. The blueberry clafouti is a winning confection that is so fresh-tasting and un-sweet you can eat it for breakfast. Cookies are legion in Scandinavia, and according to Mr. Larsson, at any given time the average Swedish housewife has at least six or seven kinds in the cookie jar.

Does he miss Sweden? "I love being in New York. So many different cultures make this the most exciting culinary city in the world!" ■

—SARAH BELK

Photographs JERRY SIMPSON

DINING WITH A NORDIC FLAVOR



Fresh, romantic tables with simple decorations you'll want to borrow!

If you consider that in parts of Scandinavia winter lasts 10 months, you can appreciate why people there love nature so much. Everyone eagerly waits for spring. And while the warm weather lasts, tables bear flowers and native foods. To wit: our dinner buffet *(above)* and afternoon tea *(below)*.

Albert Turick, formerly design director at Marimekko, helped give these tables a Scandinavian flavor. He mixed traditional and modern wares and designed a buffet centerpiece of moss and sunken candles. Artist Kate Williams painted garlands on votive lights.

These simple decorations are a natural setting for uncomplicated dishes prepared by Mikael Möller and Rick Sarin of the New York City catering firm Charlotte's. Smoked salmon, garnished with asparagus tied with lemon peel, is served alongside wild-rice salad, miniature crepes, knäckebröd (hardbread) and Danish cheeses. Sure to satisfy anyone's sweet tooth: almond tuiles dipped in chocolate, lingonberry cake and berries with whipped cream. No wonder the Scandinavians are famous for their hospitality!

And nothing symbolizes that hospitality better than aquavit, the fiery national drink used in toasting, or skoaling. Swedish-born Sophie Wachtmeister of Charlotte's froze these bottles *(opposite)*. For directions, see the recipe section. *Skoal!*■ *Editor*
ALLISON PERCIVAL
Photographer
MICHAEL SKOTT





Left, on rack: **Plates, $48 each; pitcher, $70; creamer, $37; pierced bowl, $1,260; coffeepot, $140; all, Royal Copenhagen.** ***On table:*** **Cake server, $435; teapot, $110; cups and saucers, $65 per set; forks, $34 each; white plates, $26 each; all, Royal Copenhagen. Pitcher, $110, Kosta Boda. Lace runner, $55, Cherchez. Platter, $55, Dansk. Napkins, $2 each; votive lights, $12 a dozen; all, Williams-Sonoma.** ***Top:*** **Wallpaper, $30 per roll; border, $4.50 per yard; both, Marimekko. Footed bowl, $215; pierced bowl, $2,760; dinner plates, $26 each; knives, $50 each; forks, $34 each; salt and pepper shakers, $27.50; beer glasses, $13.50 each; glass plate, $47.50; all, Royal Copenhagen. Candlesticks, $49, Orrefors.** ***Opposite:*** **Bowl, $170; *snaps* glasses, $15 each; all, Royal Copenhagen. Antiques from Swedish Cottage Country Antiques, Evergreen Antiques, Pine Country Antiques.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION
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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

WHAT TO SERVE WITH SALMON AND TROUT

Some of our fondest memories of matching fish and wine involve salmon and trout: Pacific salmon steaks grilled on a beach on the Oregon coast, chilled glasses of Chardonnay at hand; Colorado rainbow trout caught in the Rockies, fried moments later and savored with a bottle of Riesling we'd cooled in the rushing stream. It was the taste of these fish and wine combinations as much as the scenery that made the experiences memorable. There's a subtlety about salmon and trout that makes them natural partners not just for wine, but for fine wine.

Salmon, with its coral-pink, rich-flavored meat—often enhanced in many dishes by even richer sauces—calls for a deep, round, dry white. Chardonnay's layers of crisp flavor and austere nuances imparted by oak aging are ideal. Try the 1986 Liberty School Lot 11 (about $9) and the 1986 Frog's Leap (about $12).

Trout, although a distant cousin of salmon, has a much paler flesh, with a delicate, nutty-sweet flavor all its own, and is best paired with a more delicate wine, such as a fruity-crisp Riesling. The slight sweetness of Riesling echoes the taste of the fish, and its acidity provides just the right accent. Top examples are the 1986 Callaway White Riesling (about $7) and the 1985 Schloss Vollrads Riesling Kabinett Blaugold (about $6).

Smoked salmon and trout are much more intense and call for wines with assertive character and taste. Pinot Blancs from Alsace and California are excellent. Look for the 1985 Jekel Arroyo Seco (about $9) and the 1985 Trimbach (about $8).



Photograph by Arie deZanger from *The Encyclopedia of Fish Cookery* by A.J. McClane Copyright © 1977 by A.J. McClane and Arie deZanger. Reprinted by permission of Henry Holt and Company, Inc

WINES FOR GRILLED MEAT

There's something special about the spicier, smokier flavor that results from cooking meat over an open fire. But grilled meat calls for wine that can match the highly seasoned taste.

That's why we choose fruity, light reds, such as the 1986 Fetzer Gamay Beaujolais (about $5) or the 1987 Clos de Gilroy Grenache (about $8) to balance the bite of dishes like ribs with hot sauce. Or, we often match flavors: With charcoal-broiled steak or butterflied lamb, we'll serve a full-bodied, gutsy red such as a 1985 Kendall-Jackson Ciapusci Vineyard Zinfandel (about $10) or a 1983 Estrella River Syrah (about $7).

A SAMPLER CASE FOR SPRING

A note on our calendar tells us now is the time to lay in a selection of wines for spring and early-summer drinking. Fortunately, it also happens to be a good time to take advantage of some excellent values among new releases. From recent tastings we've come up with a dozen mostly moderately priced choices—from elegant whites to hearty reds.

Whites: From California, two versatile Chardonnays: 1986 Estancia (about $7) and 1985 Buena Vista (about $10); from Europe, two wonderful seafood wines: 1985 Louis Métaireau Muscadet de Sèvre-et-Maine (about $9) and 1986 Bodegas Montecillo Viña Cumbrero White Rioja (about $7); and a pair of delicious, elegant Rieslings: 1985 Kesselstatt Piesporter Goldtröpfchen Kabinett (about $8) and 1985 Egon Müller Scharzhofberger Spätlese (about $11), both perfect for outdoor spring lunches.



ANTHONY JOHNSON

Reds: Two rich but ready-to-enjoy California Cabernet Sauvignons: 1984 Beringer Knights Valley (about $9) and 1984 Shafer (about $14), ideal with roasts and chops; two fruity-spicy 1985 Zinfandels: Caymus (about $9) and Kenwood (about $8), for pizza and pasta.

Blush wines: Two chillable, delicious wines for anytime sipping: 1987 Buehler White Zinfandel (about $5) and 1986 Robert Mondavi White Zinfandel (about $4).■

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

Springtime in Paris is perhaps the perfect romantic fantasy. If you can't be in Paris, though, you can create the mood with Piaf in the background and a Gallic-inspired meal on the table. Begin with this potato and sorrel soup (tangy violet leaves can be substituted for the sorrel), then serve the chicken in red wine and parslied carrots with crusty bread. Make the lemon mousse at your convenience earlier in the day or week and serve with crispy homemade tuiles. Pour a French Burgundy such as a Morgon (a hearty Cru Beaujolais) or a Pommard. For more of our French menus, see *The Microwave French Cookbook,* recently released in paperback (Prentice Hall, $10.95). Menu serves 4.

POTATO AND SORREL SOUP

- **2 tablespoons butter**
- **2 medium boiling potatoes, peeled and cut into eighths**
- **1 cup fresh sorrel leaves, without stems, cut into 1/4-inch strips (or substitute fresh violet leaves)**
- **1-1/2 cups milk or cream**
- **1/2 teaspoon salt**
- **Freshly ground pepper**
- **Fresh chives and violet blossoms, to garnish (optional)**

☐ In a 2-quart microproof casserole, combine butter and potatoes. Cover with plastic wrap, turned back on one side, and microcook on high 6 to 8 minutes, or until soft, stirring once. Mash with fork.

☐ Stir in sorrel leaves, milk and salt; mix well. Cover again and microcook on high 3 to 4 minutes or until heated through (do not allow to boil), stirring once.

☐ To serve, ladle into soup bowls, grind fresh pepper on top and arrange a few violet blossoms and chives to look like a flower on surface of soup.

CHICKEN BREASTS WITH RED WINE

- **4 boneless skinless chicken breast halves**
- **1/4 teaspoon salt**
- **1/4 teaspoon freshly ground pepper**
- **1/4 cup dry red wine**
- **1 teaspoon lemon juice**
- **1/4 teaspoon dried thyme**
- **2 shallots, chopped, or 2 scallions, sliced**
- **3 tablespoons butter**
- **1-1/2 tablespoons flour**
- **2 tablespoons chopped parsley, to garnish**

☐ Arrange chicken breasts, with thicker sections toward the outside, in a 12-by-18-inch microproof dish. Sprinkle with salt and pepper. Add wine, lemon juice, thyme and shallots. Cover tightly with plastic wrap and microcook on high 6 minutes. Turn chicken over and rearrange lesser cooked sections toward outside of dish. Cover again and microcook 5 to 6 minutes more, or until juices run clear. Transfer chicken to a serving dish, reserving juices; cover chicken to keep it warm.

☐ Place butter in a 1-cup glass measuring cup and microcook on high 35 to 45 seconds, until melted. Add flour and 6 tablespoons reserved juices; stir until smooth. Stir flour mixture into remaining juices in cooking dish and microcook 2 to 3 minutes, until bubbling. Stir; pour sauce over chicken. Sprinkle with parsley.

PARSLIED CARROTS

- **1 pound baby carrots, peeled**
- **1 tablespoon butter**
- **1 teaspoon sugar**
- **1 tablespoon finely chopped parsley**
- **2 teaspoons lemon juice**
- **1/8 teaspoon freshly grated nutmeg**
- **1 bunch watercress, washed and dried**

☐ Combine all ingredients, except watercress, in a 1-quart microproof casserole; stir to coat carrots. Cover tightly with lid or plastic wrap, turned back slightly on one side, and microcook on high 6 to 8 minutes or until tender, stirring after 3 minutes. Remove from oven and let stand, covered, until serving time.

☐ To serve, divide watercress among 4 serving plates and arrange attractively. Place carrots on top of watercress and spoon juices over them.

FROZEN LEMON MOUSSE

- **1/3 cup strained fresh lemon juice**
- **1 teaspoon grated lemon zest**
- **2 large eggs, separated**
- **3/4 cup granulated sugar**
- **1/8 teaspoon cream of tartar**
- **3/4 cup heavy cream**
- **2 tablespoons confectioners' sugar**
- **Mint leaves, to garnish (optional)**
- **Julienned lemon zest, to garnish (optional)**

☐ In a 1-quart glass measuring cup, combine lemon juice, grated zest, egg yolks and granulated sugar; beat well. Microcook on high 3 to 4 minutes, stirring every minute until frothy. Pour into a large mixing bowl to cool and thicken.

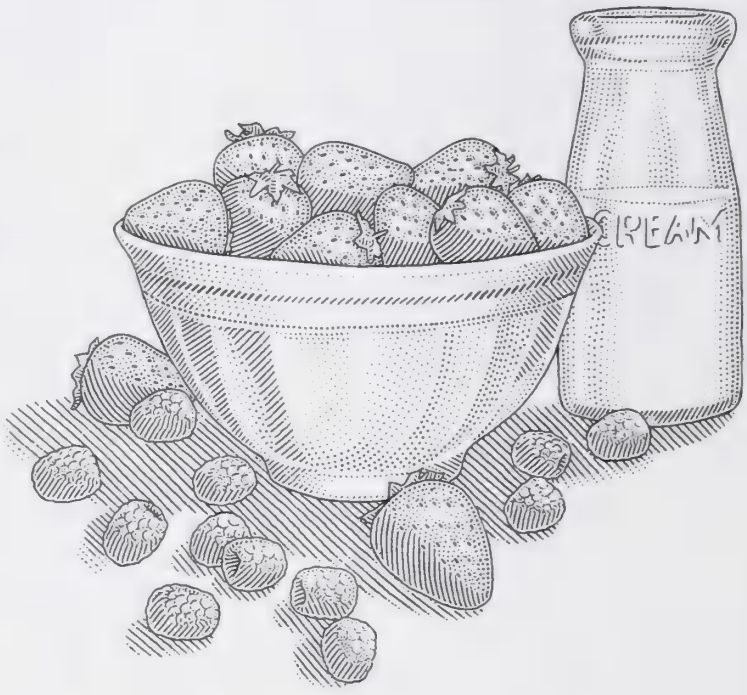
☐ Drop egg whites into a deep bowl. Beat with electric mixer until frothy; add cream of tartar and beat until stiff peaks form. Fold whites into cooled lemon mixture.

☐ Pour the heavy cream into a separate bowl. Beat until thickened. Add confectioners' sugar and beat until just blended. Fold into lemon mixture.

☐ Spoon into dessert glasses and freeze 2 hours or until solid. (Mousse can be frozen 2 months if covered tightly.) To serve, garnish with mint and julienned zest. ■

QUICK COOK

In most parts of the country, the May market offers tiny new potatoes, sweet green peas and the first berries of the season. Here, they are all incorporated into a quick menu that features broiled lamb chops with fresh herbs or veal chops with mushrooms and cream. Pour a chilled German Riesling Spätlese from the Rhine or the Moselle to go with the berry "mousse." Menu serves 4. —EMALEE CHAPMAN



LAMB CHOPS WITH HERBS

4 loin lamb chops, 3/4 inch thick, trimmed
1 1/2 tablespoons mixed chopped fresh oregano, thyme and rosemary
1 to 2 cloves garlic
Pinch of pepper

☐ Place chops on broiler pan 4 to 6 inches from preheated broiler. Broil 5 minutes or to desired degree of doneness.

☐ Finely mince herbs and garlic together; season with pepper. Spoon mixture over chops.

VEAL CHOPS IN PARCHMENT

4 loin or rib veal chops, 1 inch thick, trimmed
1/2 teaspoon paprika
Pepper, to taste
1 tablespoon chopped parsley
2 small shallots, chopped
4 mushrooms, chopped
1 tablespoon chopped fresh thyme, oregano or tarragon
2 tablespoons heavy cream

☐ Season each chop with paprika and pepper. Place each on a buttered 10-by-12-inch piece of parchment paper.

☐ In a bowl mix remaining ingredients together; spoon over chops.

☐ Fold paper over the chops. Twist edges of the paper all around so that no juices can escape.

☐ Place in a lightly oiled roasting pan and bake in a preheated 400° oven 40 minutes, or until tender.

PARSLIED NEW POTATOES

2 tablespoons butter
2 pounds small new potatoes, washed and halved
1/4 cup chopped fresh parsley (or 2 tablespoons fresh chives)
1/2 cup dry white wine
1/4 teaspoon paprika

☐ Place butter in a 9-by 13-inch baking dish; melt in preheated 400° oven.

☐ Add potatoes, herbs and wine; toss to coat. Return to oven for 40 minutes, or until potatoes are tender, basting with wine every 15 minutes.

PEAS COOKED WITH LETTUCE

1 cup chicken broth
2 cups shelled fresh peas (or a 10-ounce package frozen)
2 hearts of lettuce, halved
Parsley or mint sprigs
Freshly ground black pepper, to taste

☐ In a medium saucepan bring chicken broth to boil. Add peas, lettuce and herbs. Lower heat and simmer, uncovered, 4 minutes, or until peas are crisp-tender.

☐ With slotted spoon remove peas, lettuce and herbs, and set aside. Bring broth to rapid boil; boil 3 minutes, to reduce. Season with pepper. Return peas and lettuce to broth to warm through.

BERRY "MOUSSE"

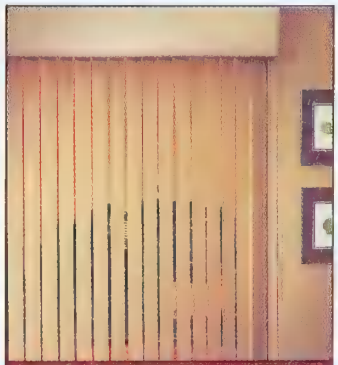
1 cup strawberries, sliced
1 cup raspberries (reserve 10 for garnish)
2 tablespoons orange juice
1 tablespoon orange liqueur (optional)
1 cup heavy cream
1/4 cup sifted confectioners' sugar

☐ In a bowl combine berries with juice and liqueur.

☐ In a separate bowl beat cream and sugar until mixture mounds lightly. Fold into berry mixture. Garnish with whole berries. Chill. ■

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DINING WITH A NORDIC FLAVOR

Continued from page 121

CREPES WITH CAVIAR

Batter:

- 1 10-ounce package frozen spinach, thawed and drained
- 1 large egg
- 1/2 cup half-and-half or light cream
- 1/3 cup all-purpose flour
- Pinch each white pepper and nutmeg
- 2 tablespoons minced scallions

Toppings:

- 4 tablespoons unsalted butter, melted
- 4 ounces salmon caviar, drained
- 1-1/2 cups sour cream
- 1/4 cup minced scallions

☐ Make crepes: In a food processor or blender, puree spinach. Set aside 1/2 cup; save remaining spinach for another use.
☐ Beat egg with half-and-half. Mix in flour, pepper, nutmeg, scallions and 1/2 cup spinach.
☐ In a lightly greased 5- to 6-inch nonstick crepe pan over medium heat, pour 1 tablespoon of batter and tilt pan in all directions.
☐ Cook until underside is golden, about 30 seconds; turn and cook the other side 20 seconds. Continue with remaining batter.
☐ Serve with toppings. Makes about 15 crepes.

LINGONBERRY CAKE

- 2 cups all-purpose flour
- 2 cups sugar
- 1-1/2 teaspoons baking powder
- 3/4 teaspoon baking soda
- 2-1/2 teaspoons cinnamon
- 2-1/2 teaspoons ginger
- 1-1/2 teaspoons ground cloves
- 3/4 cup preserved lingonberries
- 1 cup milk
- 2 large eggs, beaten
- 1/2 cup unsalted butter, melted and cooled

☐ In a bowl mix all the dry ingredients. Add lingonberries, milk, eggs and butter and stir.
☐ Pour mixture into a well-buttered 10-inch tube pan sprinkled with breadcrumbs. Bake in preheated 350° oven 60 minutes, or until cake tester comes out clean. Serves 12.

SAUCE VERTE

- 1 small bunch fresh dill, stemmed
- 1 small bunch fresh watercress
- 1 cup mayonnaise, preferably homemade
- Juice of 2 lemons
- Grated zest of 1 lemon
- 3/4 cup finely chopped onion or scallions
- Salt, freshly ground black pepper, to taste

☐ In a food processor chop dill and watercress. Place herbs in a cheesecloth; wring out water.
☐ In a bowl mix herbs with mayonnaise, lemon juice and zest, onion, salt and pepper. Serve with smoked salmon. Makes about 2 cups.

TO FREEZE AQUAVIT

Wrap a 1/2-gallon cardboard milk carton with foil. Place aquavit in carton and pour in distilled water. Arrange flowers in water. Freeze until solid. Let stand 15 minutes. Peel off cardboard and rub off remaining frost with cloth. ■

SCANDINAVIAN FARE

Continued from page 119

SALMON WITH HOLLANDAISE

Court bouillon:

- 2 cups dry white wine
- 1/2 cup white-wine vinegar
- 2 tablespoons salt
- 10 whole white peppercorns
- 1 imported bay leaf
- 1 sprig fresh thyme
- 1 celery rib
- 1 medium yellow onion, peeled

Salmon and brown-butter hollandaise:

- 2 tablespoons water
- 1 tablespoon white-wine vinegar
- 3 egg yolks, room temperature
- 12 tablespoons unsalted butter
- 2 to 3 tablespoons lemon juice
- Salt and cayenne pepper, to taste
- 1-1/2 pounds salmon fillets, scaled, with skin intact

☐ Make court bouillon: In a large saucepan add all ingredients to 8 cups water and simmer, uncovered, 20 minutes. Strain; keep hot.
☐ Make hollandaise: In a very small saucepan reduce water and vinegar to 1 teaspoon. Cool. Place saucepan over simmering water in a larger saucepan. Add yolks to vinegar reduction and whisk until mixture is stiff. Remove from heat.
☐ In a heavy saucepan bring butter to a boil over medium-high heat, stirring constantly. Butter will turn golden after 3 to 4 minutes; as soon as the butter is the color of light caramel, remove from heat. Immediately place saucepan in a large bowl filled with cold water to stop the browning; do not let water drip into pan. Remove saucepan and cool butter until warm.
☐ Slowly add butter to yolks, whisking constantly. Season with lemon juice, salt and cayenne. Keep warm.
☐ Prepare fish: In a 2-quart saucepan simmer fillets in court bouillon 4 to 5 minutes or until fish flakes easily. Serve with sauce. Serves 4.

SALMON SOUP

Fish stock:

- 1 pound flat-fish (such as flounder, sole, halibut) bones
- 1 small bunch parsley
- 3 small onions, peeled and halved
- 3 medium parsnips, peeled and halved
- 3 large mushrooms, wiped clean
- 1 small celery root (celeriac), peeled and quartered
- 1 teaspoon dried thyme

Soup:

- 2 cups dry white wine
- 3 tablespoons butter, melted
- 3 tablespoons flour
- 1 cup heavy cream
- 5 fresh morels (or substitute dried morels, soaked in water 1 hour)
- 12 ounces fresh salmon, cut into 1-inch strips
- 1 small bunch dill, to garnish (optional)

☐ Make stock: In a large saucepan add all ingredients to 1 quart cold water. Simmer, uncovered, 45 minutes. Strain; discard solids.
☐ Make soup: Add wine to strained stock and simmer over medium heat to reduce to 2 cups.
☐ In a bowl combine butter and flour to make a thick paste. Add to hot soup in small bits, whisking constantly. Add cream and reduce until soup is slightly thickened. Add morels.
☐ In a separate saucepan simmer salmon in water to cover for several seconds, until cooked through. Arrange salmon in soup bowls and add hot soup. Garnish with dill. Serves 4.

SALMON WITH CHIVE SAUCE

- 1/2 clove garlic
- 12 tablespoons butter, room temperature
- 2 small bunches chives
- 1/2 cup chopped parsley
- 3/4 cup fish stock (see above)
- 1/2 cup dry white wine
- Coarse salt, white pepper, to taste
- 4 1-inch- to 1-1/2-inch-thick salmon fillets, (about 6 ounces each) with skin intact

☐ With machine running, drop garlic down feed tube of food processor to chop. Add butter, chives and parsley and process until smooth.
☐ In a medium saucepan reduce fish stock and wine to 1/2 cup. Lower heat and whisk in butter mixture (do not boil). Season with salt and pepper. Keep warm over very low heat; do not boil.
☐ Place fillets skin side down in an oiled nonstick skillet and season tops with salt and pepper. Cook over low heat 15 minutes without turning, so that fillets cook only from below. Serve with braised spinach. Serves 4.

SALMON SALAD

- 1-1/2 pounds salmon fillets
- Mixed lettuces
- 12 mushrooms, sliced thinly and sautéed
- 1 small green pepper, diced
- 2 boiled quail eggs, peeled and halved
- Vinaigrette dressing, to taste

☐ Place salmon fillets on a lightly oiled grill or on a lightly oiled broiler pan 4 to 5 inches from heat source and grill or broil 2 to 3 minutes. Cut the fillets into cubes.
☐ In a bowl toss lettuces with mushrooms and pepper. Add vinaigrette; toss.
☐ Arrange salmon and eggs on top. Serves 4.

BLUEBERRY CLAFOUTI

Pastry:

- 12 tablespoons unsalted butter, diced
- 1 tablespoon sugar
- Pinch of salt
- 1-1/2 cups all-purpose flour
- 1 large egg
- 1 tablespoon milk

Filling:

- 3 large eggs
- 1/2 cup sugar
- 1/2 cup blanched almonds, finely ground
- 1 vanilla bean
- 1/2 cup plus 2 tablespoons heavy cream
- 1/4 cup orange juice
- 7 tablespoons butter, melted and cooled
- 10 ounces fresh blueberries (about 2 cups)

☐ Make pastry: In a food processor process butter, sugar and salt. Add flour; pulse 5 times.
☐ In another bowl beat eggs with milk. With machine running, pour egg mixture down feed tube of food processor; process only until mixture forms small granules. Using your hands, form into a flat disk; wrap and chill 2 hours.
☐ Roll out dough to 1/8-inch thickness. Fit dough into a lightly buttered 11-inch tart pan. Chill 1/2 hour. Prick with a fork, line with foil and fill with pie weights. Prebake crust in a preheated 325° oven 20 minutes. Remove foil and weights; let cool.
☐ Beat eggs, sugar and almonds. Split vanilla bean. Scrape inside of bean into egg mixture. Beat in cream, juice and butter.
☐ Place blueberries in crust. Pour batter over berries. Bake in preheated 350° oven 40 minutes. Cool to set. Serves 6 to 8.

ALMOND TUILE COOKIES

- 7 tablespoons unsalted butter, room temperature
- 1/3 cup plus 1 tablespoon sugar
- 1/4 cup glucose or light corn syrup
- 2/3 cup all-purpose flour
- 1 cup sliced almonds

☐ In a medium bowl cream butter and sugar together. Add glucose and flour and blend until well mixed. Stir in almonds. Chill 2 hours.
☐ Drop by scant teaspoonfuls onto an ungreased baking sheet. Pat dough into a neat round. Bake in preheated 350° oven 6 to 8 minutes, or until edges are golden. While cookies are still warm, remove from baking sheet and let cool over a rolling pin. Makes about 48 cookies.

(Continued on page 130)

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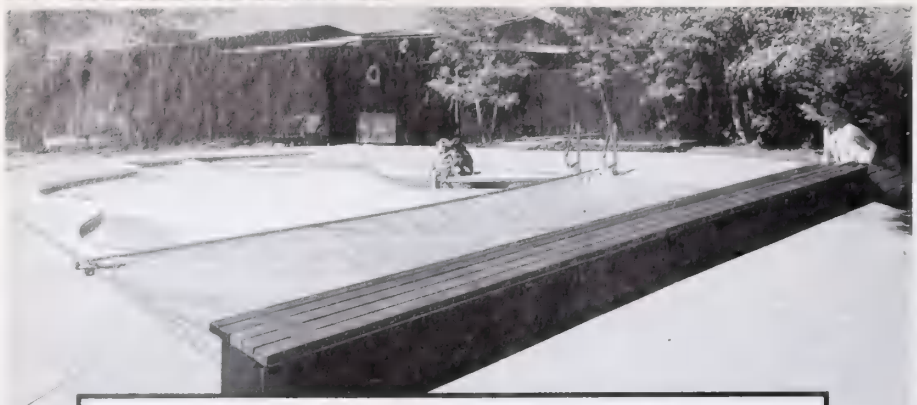
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SCANDINAVIAN FARE

Continued from page 128

SWEDISH HAZELNUT COOKIES

- **3 tablespoons unsalted butter**
- **2 tablespoons sugar**
- **1 large egg**
- **1-1/2 cups whole hazelnuts toasted, skinned, then finely ground in a food processor**
- **36 whole lightly toasted, skinned hazelnuts**

☐ In a food processor mix butter and sugar. Add egg and process until blended. Add ground hazelnuts and process. Chill 2 hours.

☐ Form teaspoonfuls into small balls, and put a whole hazelnut in center of each ball. Place on greased cookie sheet and bake in preheated 350° oven 10 minutes. Makes about 36 cookies. (*Note:* These cookies are not very sweet.)

FINNISH BARS

- **8 tablespoons unsalted butter, room temperature**
- **1/2 cup sugar**
- **2 large eggs**
- **1-1/2 cups all-purpose flour**
- **1 tablespoon milk**
- **Egg wash (1 egg beaten with 1 tablespoon milk)**
- **1/2 cup chopped almonds, for topping**
- **3 tablespoons sugar, for topping**

☐ In a bowl cream butter and sugar. Beat in eggs, 1 at a time. Beat in flour and milk (dough will be sticky). Wrap and chill 2 hours.

☐ Roll out to 1/4-inch thickness. Using a floured knife, cut dough into 1-by-2-inch bars.

☐ Place bars 1 inch apart on an ungreased baking sheet. Brush tops with egg wash; sprinkle with chopped almonds and sugar. Bake in preheated 350° oven 6 minutes. Makes about 48.

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- **16 ounces almond paste**
- **1 tablespoon egg white**
- **3 tablespoons confectioners' sugar**
- **1-1/2 teaspoons milk**

☐ In a bowl beat almond paste and egg white together until they form a smooth paste.

☐ With dampened hands, form into 1-inch-long triangular-shaped bars (*see photo*).

☐ Place cookies on buttered baking sheets and bake in preheated 300° oven 7 to 10 minutes, or until light golden. Let cool.

☐ In a bowl stir sugar and milk until smooth. Drizzle over cookies. Makes 48.

SWEDISH ALMOND BARS

Batter:

- **14 tablespoons unsalted butter**
- **1/2 cup sugar**
- **14 ounces almond paste**
- **6 large eggs**
- **1/2 cup all-purpose flour**
- **1-1/2 teaspoons baking powder**

Glaze:

- **3/4 cup sugar**
- **16 tablespoons unsalted butter**
- **3 tablespoons plus 1-1/2 teaspoons all-purpose flour**
- **3 tablespoons plus 1-1/2 teaspoons milk**
- **1/2 cup sliced almonds**

☐ Make batter: In a food processor mix butter and sugar together. Add almond paste and eggs; process until batter is smooth.

☐ In a bowl sift flour and baking powder together. Add to batter; process until smooth.

☐ Pour batter into a greased and floured 10-by-15-inch jelly-roll pan. Bake in preheated 350° oven 15 minutes, or until crust is light brown. Cool to room temperature.

☐ Make glaze: In a medium saucepan bring sugar, butter, flour and milk to boil, stirring constantly. Reduce heat, add almonds and cook 2 minutes longer.

☐ Spread glaze over cooled crust. Bake again in preheated 350° oven 10 minutes. Cool to room temperature. Chill 2 hours to set. Cut into 1-by-2-inch bars. Makes about 75 bars.■

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With only a small back door, the original house *(right)* hardly made the most of its extensive wooded backyard. Now, a couple of additions later *(above)*, a stone terrace, a trellis and outside planters link the architectural themes of the remodeled house with the landscape. The additions partially enclose some of the backyard areas so they become outdoor living rooms.►



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Multiphase remodeling brought this 1920s house into harmony with its landscape and a young family's way of life



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Details from the original house, such as the chair rail and old mullioned windows, are integrated into the addition. Custom arched transoms above the Pella doors open, and the skylights vent to encourage breezes to rise up through the doors and into the master bedroom on the second floor.



For owners who cared more about long-term investment than short-term savings, Ms. Stevens selected top-quality materials: The sun room has a Mexican tile floor and basswood ceiling. Wicker furniture covered in sky-blue cotton from Covington Fabrics Corp. brings the informality of the outdoors into the sun room.

Classic style in a new addition: Half-circle transoms atop standard glass doors heighten the drama of a sun room designed for informal living—a year-round space that embraces the all outdoors

Back in 1979 when a young architecture student and her husband bought this house, they knew it was going to need work. Built in 1922, it was too small and too formal to suit their needs. And despite the appeal of having four and a half wooded acres close to Boston, the new owners knew that neither the house's windows nor its landscaping made the most of the outdoors.

Fortunately, the couple were aware of the possibilities that a skilled remodeling and new additions could offer—and they did not feel compelled to try to transform the house all at once. After living there about a year, they sought the guidance of one of the owner's architecture professors, Mary Otis Stevens of Design Guild. And, taking on the first phase of the remodeling, they made some adjustments to the master bedroom and bath.

The couple also conferred with Ms. Stevens about their need for an informal room where family and friends could gather. "Mary had just returned from Italy," one of the owners recalls. "She was full of enthusiasm for the serene Palladian villas she had visited." To try to capture that ambience, she applied Palladian proportions to the sun room she designed. "An updated version of the classical loggia" is how Ms. Stevens describes the new room. "My research shows that many of the traditions of America's vernacular houses were based on classical traditions, so if the original house had been built with a sun room, it probably would have followed the same principles as the new one."►



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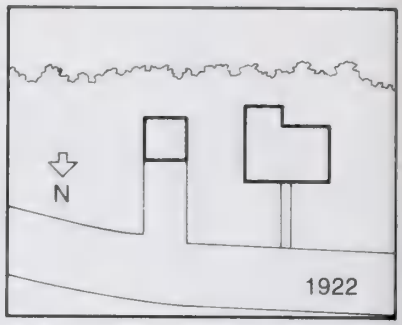
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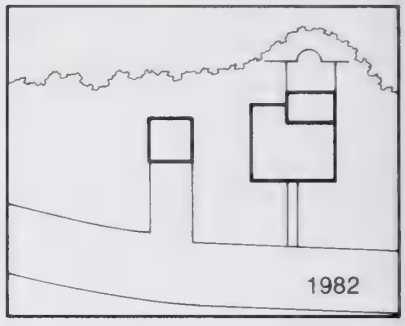


A balcony added to the master bedroom overlooks the new sun room. Its skylight and French doors open the bedroom to views of the outdoors and to summer breezes cooled by foliage surrounding the house.

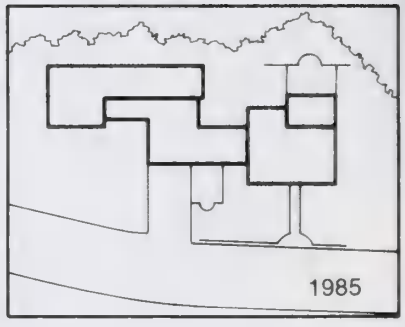
Back in 1922 when the Queen Anne-style house was built, the house and its separate garage were plunked down on the property without doors, terraces or enclosed courts to integrate the buildings with the landscape.

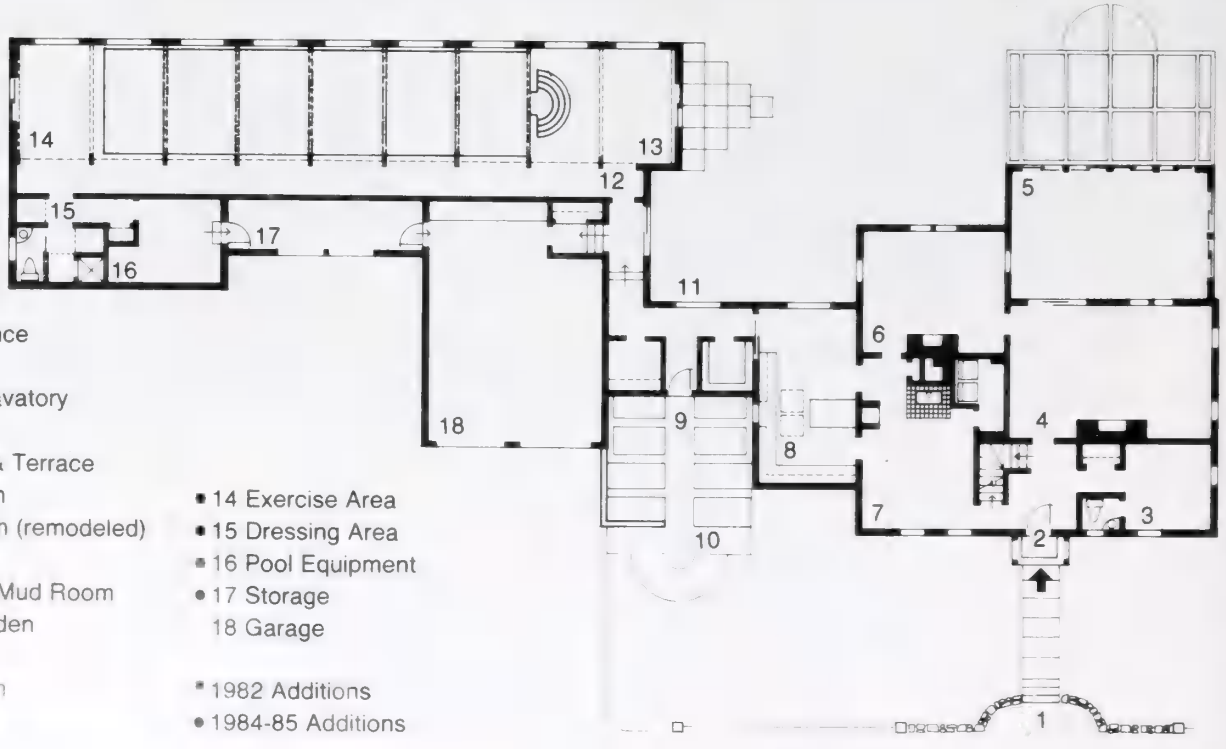


The sun room addition built in the energy-conscious early '80s maximizes the house's southern exposure to act as a passive solar element. A stone terrace with a retaining wall extends the space outdoors.



The new kitchen wing and pool house pavilion added in 1985 balance the mass of the main house—as in classical villas—and provide an indoor link between the garage and the main house.►





- 1 Front Entrance
- 2 Front Hall
- 3 Den With Lavatory
- 4 Living Room
- * 5 Sun Room & Terrace
- 6 Dining Room
- • 7 Family Room (remodeled)
- • 8 Kitchen
- • 9 Back Entry/Mud Room
- • 10 Kitchen Garden
- • 11 Trellis
- • 12 Pool Pavilion
- • 13 Sitting Area
- • 14 Exercise Area
- • 15 Dressing Area
- • 16 Pool Equipment
- • 17 Storage
- 18 Garage

* 1982 Additions
• 1984-85 Additions



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DUPONT



"The new kitchen," Ms. Stevens says, "is bathed in light most of the day: first through the paired skylights in the eastern slope of the roof, then through the south-facing sliding glass doors that open onto the trellised deck." Light casts a warm glow on the maple cabinets, polyurethaned cork floor and tile custom-designed by Rhonda Friedman of Damariscotta Pottery. Two sinks and ample countertops enable two cooks to work comfortably in the kitchen.

In a new family kitchen designed for two cooks, skylights supplement the window and bring in enough sun to flood the space with natural light

The last (but perhaps not final) phase of the remodeling brought the house into greater harmony with the family's needs by providing a light-filled eat-in kitchen, a new entry and an indoor pool pavilion. Because the owner wanted to use the pool for therapeutic daily exercise even during the cold New England winters, it made good sense to enclose it and provide an indoor link to the house. The new entry and connecting links (see plan, page 140) provide needed storage for the family, which now includes two young children. There's also ample room in the new kitchen for both parents to cook while the children do homework. What's more, it's a cheerful setting for family dinners. A trellised deck on one side of the kitchen and a garden on the other increase that room's value as a center of activity in all seasons.

Just as the sun room addition recalls elements of the original house, this phase of the remodeling refers to some of the forms and proportions of the sun room. For example, the trellis outside the kitchen alludes to the sun room's arched windows. Instead of introducing new forms and proportions, "the new parts of the house continue its history," Ms. Stevens says.

In fact, the sensitivity of the design makes it difficult to tell where the old house stops and the additions start. Now, several additions and nine years later, is it all finished? "Probably not," the owner says. "Living in a house is an ongoing process."■

—SUSAN ZEVON
Photographer JEFF McNAMARA

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YOUR ROLE IN REMODELING

TAKE IT FROM A PRO: SUPERVISE, MANAGE, BE INVOLVED AND BE ON THE SCENE EVERY DAY

By SUZANNE BRANGHAM

You closed the deal at noon and went on record an hour later. You celebrated over lunch and then phoned your contractor to confirm that work would begin at 8 A.M. tomorrow. It's at this time, after the agent gives you all four sets of keys, that you can go over to the property and open the front door. That's what I always do. That afternoon, all by myself, I get acquainted with my new acquisition.

I walk through each room, inspecting every inch of my purchase. This is the first time I can stand, touch and investigate the property without the agent, inspector, appraiser, contractor or the owner and his dog hanging around. I raise the shades and marvel at the wonderful light that permeates the whole house. I can never wait to get all the blinds, shades and draperies off every window and let the sunlight in.

The bedroom carpeting bears deep indentations where heavy furniture has stood for years. The closets look twice as big now that they're empty—I'll remember that when it's time to resell. The chipped paint on the woodwork really shows up without furnishings in the room. The old wallpaper has completely faded around the pictures that once hung there, so that the walls still seem to host a ghostly gallery of artwork. The stairs have a slight creak, a personality. I like that.

The old brass dining room chandelier that I negotiated in the purchase price is all alone in the empty room. It looks fabulous. If I never added another piece of furniture, the room would still be splendid.

The kitchen is going to be ripped out, so the dirt doesn't bother me. The refrigerator is a classic—something like the one I grew up with in the '50s in Binghamton, N.Y. I open the door and find, predictably, the half-empty jars of pickle relish, olives and maraschino cherries. The view to the garden is spectacular, even through the broken screen door. Tomorrow we open up the entire kitchen, visually linking the inside with the outdoors.

An era has passed. The former owners raised three children in this house and have moved into a retirement community in the Sunbelt. They never bothered doing much to their property, which has fallen into considerable disrepair. But I don't mind. I love it.

It's 5 P.M. I pull the blinds and check all the locks, and before I leave through the front door, I turn around for one last glance. "Get ready for a change," I shout into the front hall. "By August, you're going to feel like you've spent four months at Elizabeth Arden!"

FLOOR PLANS: THE KEY TO GETTING ORGANIZED

As soon as you've signed the contract to buy, you should have a **floor plan** drawn up by your contractor or architect. This is the most valuable visual aid on any renovation project. There is nothing as helpful as seeing your new purchase laid out on paper. A floor plan shows:

- the size of all rooms and closets on every floor.
- the location of hallways, stairways and fireplaces.
- which walls will stay, which will go and which must be built.
- the size and location of windows and skylights.
- location of the doors to each room and which way they swing.
- location of bathrooms and all fixtures in them.
- arrangement of the kitchen with all cabinets and appliances.
- electrical plans, including new outlets, switches and fixtures.
- where plumbing or heating ventilation ducts are to be installed.

With a floor plan of the house, you can shuffle, reorganize, plan, visualize and dream about moving around thousands of square feet by making changes in inches.

JOINING THE TEAM

The remodeling show's about to begin. You are the boss of this production, which means it's your responsibility to make decisions, large and small, during the entire renovation process. The work crew needs you as much as you need them, and the excellence of the job they perform depends in great part on the communication and rapport you develop over the weeks and months ahead.

If you've hired a contractor, an architect or a designer to help manage your renovation, you will have to collaborate closely with him. If you're subbing out the work yourself, management of the entire team is on your shoulders. The success of your renovation project stands or falls on your being present every day, from the first crumbling wall to the last polished doorknob. Success depends on your willingness to be available—to make decisions, offer support, be an active player on the team.

Many first-time renovators worry about being around too much. They're certain that they will hinder the progress of work rather than hurry it along. And, too, they feel that their contractor, a consummate professional in the home-remodeling business, won't want any interference. They figure he's being well paid to do a job, and he probably doesn't want any amateurs horning in on his territory.

On the contrary, a good contractor welcomes the opinion and interaction of the owner/renovator. Instead of plowing ahead and making costly mistakes, the contractor can rely on the renovator who actively participates. As leader of your team, remember not to interfere with the workmen—but keep tabs on their work.

(Continued on page 146)

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Continued from page 145

YOU ARE NEEDED TO SOLVE PROBLEMS AND MAKE DECISIONS. "THERE ARE WAYS TO KEEP BUSY WITHOUT LOOKING LIKE A LOST SOUL."

Be calm, reasonable and professional. That's what it takes to be accepted, respected and admired by your employees and colleagues. Invade the industry with delicate force. Dress sensibly when you go to the property—it will be the dirtiest, dustiest house on the block.

CONSIDER THE POSSIBILITIES

Once the walls are demolished and the rubble is cleared, new vistas open up and with them new design possibilities. A good contractor may suddenly come up with a cost-cutting alternative to a job. The two of you may decide to eliminate another wall, enlarge an opening, cut a window or raise the ceiling height.

Or you might discover that a wall you're removing to bring more light into a room has been hiding two water lines to the next floor. Rerouting them would be extremely expensive. But if you leave them where they are and cut an opening beside them, you are solving the problem without creating new ones.

If you are on-site to make a decision about what should be done, the work can proceed smoothly. And these are decisions you won't be able to make if you're just dropping by once in a while.

How much you participate in the physical work will depend on you. There are dozens of ways to keep busy without looking like a lost soul who doesn't know a hammer from a hairpin. And if you enjoy physical labor and want to plunge in, don't be shy about it—there's plenty to do.

GETTING RID OF WHAT YOU DON'T WANT

Demolition is tearing down and removing all parts of the property that will not be used in the reconstruction. You'll be amazed at how fast this stage goes—on average, it takes a day or two to tear down as opposed to the months required to rebuild. This is one of my favorite parts of renovating. It's the first opportunity you have to see the possibilities of improvement and to confirm that the plans you've made on paper can actually be executed in three dimensions.

Unless you're very familiar with the way a house should be dismantled, have the strength to swing a sledgehammer and look good in a hard hat, let your contractor supervise the rip-out. There is still plenty for you to do:

- If you're subbing out the job, order a dumpster, a large debris box, to be parked outside your house. (If you've hired a contractor, he'll do this.)
- Buy a lot of heavyweight plastic bags for the debris and garbage that will accumulate daily. You might also buy a few sturdy garbage cans with lids.
- Throw everything you don't want into the dumpster—the partly used paint cans in the basement, the broken furniture and stacks of accumulated newspapers.
- Cover everything you don't intend to replace or refinish to avoid damage. This would include wood and tile floors, mirrors, chandeliers, a claw-foot bathtub.
- If old timbers are being removed, collect the small- and medium-size pieces of wood and stack them in the cellar or garage for firewood.
- Buy a six-foot ladder, tools and a tool chest. Mark the tools with red nail polish so you can quickly identify them if they make their way onto someone else's workbelt. Measure your hand, spread out from thumb to little finger (around eight inches), so if you misplace your tape measure, you'll be able to estimate approximate lengths.
- Take down all window coverings, send any draperies you're going to use to the cleaners and keep the others for rags or protective coverings. Drapery linings make great drop cloths.
- Remove all the hardware—curtain rods, switch plates, doorknobs, backplates, hooks and handles. If you plan to put them back, place them in a plastic bag with all the screws and label them to indicate which room they belong in. You'll have time to clean and polish them later.
- Be sure your carpenter saves any old moldings and baseboards to reuse where needed when the finish work begins.
- If you're not keeping the carpet, tear it up and remove it. Keep the old padding down if you want to protect wood floors.

(Continued on page 148)

HIRING AN ARCHITECT

When do you need an architect? When you're stuck for ideas. When you or your contractor can't draw up the plans for a renovation that requires extensive structural changes. When you want a professional trained in the art of design and reconstruction to supervise the job.

You definitely need an architect for major alterations or additions to the exterior of a structure. In this case, the plans for the proposed additions must be approved by the community's planning commission. Certified working drawings, with the architect's seal and perhaps an engineer's report, must be submitted for approval. You should, of course, hire an architect for a huge job like converting an 18-room house into condos or turning an old warehouse or firehouse into a family home.

There are occasionally terrible fights between architects and contractors over the method of construction and the way a design is executed. An architect's creations are intended to be built exactly as stated on his plans—a 40-degree angle, not one that's 45, a ceiling that's 9 feet, not 8¼.

Architects are purists; most contractors are not. I stay pure in design most of the time, but when my contractor and I can find a less expensive route to the finish line, I compromise.

There are a variety of ways you can benefit from the talents of an architect, and a variety of arrangements you can make with him. You can pay very little for a consultation (generally, $50 to $100 per hour), or hand over a substantial chunk of your budget to have him draw all the plans, re-create the interior and exterior, get bids on the job, select a contractor, and supervise all the work. This service usually runs 10 percent to 20 percent over the cost of construction or else is determined in advance as a set fee. The architect's price should be discussed long before you finalize your renovation budget so that you can factor it in.

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REMODELING SPECIAL

Continued from page 146

UNDERSTANDING YOUR HOUSE'S "VITAL SYSTEMS"—PLUMBING, WIRING, HEATING—IS CERTAIN TO CUT YOUR REMODELING COSTS

WHAT TO REPAIR AND WHAT TO REPLACE

Rough work includes the reconstruction or repair of the "guts" of your property. It involves all the stuff that's behind the walls, under the floors and on the roof: studs, supports and beams; the foundation; plumbing lines; electrical wiring; duct work and fireplace flues; insulation; termite work; prewiring for burglar-alarm systems, phones and cable TV.

Should this hidden work require as much time, attention and expense as the finish work? There is only one answer to this question—a resounding yes.

You must now decide whether to repair existing systems and structures—the plumbing, the electrical wiring, the insulation, the foundation, the roof—or replace them. Your initial inspection report, of course, indicated where the problems lay, but this is the time to confirm how much you should do to the systems that are "behind closed doors."

Never skimp on the items that don't show. For peace of mind, you must ensure that even hidden work is done perfectly. Visuals may attract future buyers, but what really counts is the quality of the structural work. If your house could be magically turned inside out, you would want to be as proud of what's inside the walls as what's on them.

REBUILDING VITAL SYSTEMS

Plumbing is the most important system of a well-functioning home, and I have found it to be the most expensive part of renovation. Plumbing materials and labor are costly. Following are a few important plumbing pointers I have picked up over the last 15 years:

- Always hire a licensed plumber who works with a local permit. This will guarantee you that the materials and his labor will be inspected properly.
- When adding baths to a house or an apartment, try to locate them above or below one another, or back to back on the same floor. This way they can share the same water lines.
- Every city or county has its own plumbing code describing what can be done and what can be installed in residential property, including the size and kinds of pipes. Copper pipes—the most expensive—are generally required, since they don't deteriorate as do galvanized iron pipes. Plastic piping doesn't either—it's practically indestructible—but many contractors don't like it, and some codes don't permit its use.
- Old-fashioned galvanized pipe doesn't necessarily have to be replaced if it functions well and there's adequate water

u'll barely scratch the surface.



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ELKAY

Where Great Ideas Flow.

pressure. Sometimes the plumber and I redo only the hot-water side, because hot water destroys metal faster than cold.

- Patching new copper to galvanized pipes can create problems because there's a chemical reaction between the two metals if they're joined improperly.
- Find out where the individual shutoff valves, called stopcocks, are for the sinks, tubs and toilets in case of an emergency. You should also know where the main shutoff valve to the entire water supply is located—usually where the main water source enters the house.
- If you want to heat or cook with gas and you don't have a gas line, you can have one installed. If the line runs through your street, chances are you have a meter connection at your house. Your plumber can take it from there and connect you to the system.

Electrical work runs a close second in importance to plumbing. Safety is your primary consideration, of course. If existing wiring is old, frayed or overloaded, you've got to change it to eliminate a fire hazard. Your second concern is whether there's enough power—amperage—in an older property for all the various gadgets you will install, from TVs to toaster ovens.

AVOIDING LIENS

A lien is a debt against your property, most commonly placed there by a disgruntled workman who's been unable to collect payment for work rendered. If you refuse to pay your contractor because you feel that he did a bad job, he may put a lien on your property.

When problems with workmen grow into legal headaches, it can be unsettling and uncomfortable—particularly for the homeowner. And the reason is that any lien against a property shows up on the title search and prevents the owner from refinancing, selling or borrowing extra money on his home.

To remove a lien, you either pay up, negotiate a settlement with the lienholder or institute expensive and time-consuming court proceedings. Another solution is to wait it out. Depending on the state, a lien can only remain on the property for one to two years, after which time it is automatically dropped if the lien-holder doesn't go to court to collect on his debt.

Plan in advance for the juice you'll require. Install a sufficient number of outlets in every room—put in more than you think you'll ever need.

A utility company supplies power to your property, then meters and bills you for kilowatts used. The power is fed through your home on many different circuits. There are fail-safe devices (fuses or circuit breakers) that shut down when you've overloaded a particular circuit. When you blow a fuse, you have to change it. With circuit breakers—the preferred method—you need only to flip the switch to get back in business.

Here are some of the electrical pointers I've picked up over the years:

- Always hire a licensed electrician familiar with the local building code and the safety standards for residential property.
- Find out where the source of electricity is so that you can change fuses or flip circuit breakers if the power goes off.
- Walk through the property, floor plans in hand, and confirm where you want light switches and new plugs. Don't forget lights in closets, the basement and garage, plugs in the bathrooms and laundry room and outlets at counter level *every five to six feet* in the kitchen.
- Plan where you intend to place your TV,

(Continued on page 150)

Continued from page 149

A CONTRACTOR COORDINATES THE TALENTS OF MANY DIFFERENT PEOPLE

stereo and computer so you can put an electrical outlet within three to five feet of them.

- Don't forget outdoor lighting and a waterproof plug for an electric barbecue starter.
- Use three-way switches to control a light from two different places—up and downstairs, or at each end of a long hall, for example.
- Now, during the rough work, is the time to hide wires for cable TV, telephones, stereo, alarm systems, an intercom and the entry buzzer to the front door.

Heating a house well means providing maximum comfort for all family members. If the existing system is in working order or just needs minor repair or updating, stick with it. If forced-air heat with ducting throughout the house is not functioning well, or if pipes and radiators are not bringing up an adequate amount of heat, it's possible that the furnace just needs a good cleaning.

Replacing the furnace itself is still less costly than designing and installing a whole new system. But if you've tried the small solutions and they really don't work, a new system may be the only way to go. Be sure to select several competent, licensed heating specialists to give you estimates and to describe your various choices: forced air, (hot water) steam, oil burning, electric and, perhaps, solar.

Be sure to select a system that can be serviced locally. Whether you're adding new parts to an old furnace or installing a brand-new system, get a written guarantee from the service company.

Insulation completes the heating and cooling job. If you've committed a good amount of money to making sure your property will be warm in winter and cool in summer, don't lose all that "temperatured" air through crevices in the window frames and cracks around the doors. Seal, caulk or weather-strip all problem areas.

The largest areas to insulate in a house



DO YOU REALLY NEED A CONTRACTOR?

A general contractor is similar to an orchestra conductor, in that he coordinates and arranges the talents of many different people. He is a master builder who is able to alter an existing property to produce functional and comfortable space. He is a smart shopper who deals with the suppliers in his community and knows the best products. If he's good, he is an organized professional who can get the most work done in the shortest period of time.

That's all very nice, you say, but what about those horror stories? Isn't it better to subcontract the job yourself, maintain control and save the extra fee you pay to have a contractor do it?

Absolutely not. Subbing out entails:

- redesigning your property with the help of an architect if you're not able to do plans yourself.
- finding and hiring the plumber, electrician, carpenter, taper, plasterer, tiler, roofer, painter and any other workmen you need.
- scheduling the arrival and departure of subcontractors so that the right work is done at the right time (you can't install kitchen cabinets until plumbing is in, or the sink and faucets until counters are set).
- ordering materials in advance, checking to be certain that they arrive on schedule and are first-quality—straight lumber that has few knotholes, for example.
- paying as materials are delivered.
- knowing how to remedy disasters if they occur.
- dealing with the local planning commission when necessary.
- ordering building permits.
- scheduling inspectors to approve the work going on.
- hounding recalcitrant workers to show up on time and stay until the work day is officially over.
- being on-site nearly all the time to make decisions and reevaluations.

You may save a little money by subbing out a job yourself, but you can also lose valuable time. A professional contractor can see to it that one job finishes and the next begins immediately.

(Continued on page 152)

"THE KEY TO ANY GOOD REAL ESTATE INVESTMENT IS THIS: DIVERSIFY."



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MARVIN WINDOWS ARE MADE TO ORDER.

Continued from page 150

are the space under the roof (where heat rises and escapes), inside exterior walls and under the building. If you're tearing out ceilings so that you can incorporate attic space as another level in your property, you must insulate properly to keep winter's heat and summer's cooled air in.

Good insulation means lower utility bills. That, alone, is argument enough for installing it.

The foundation is the base on which your property sits. Any problems it may have, such as termites, dampness or dry rot, must be addressed—certainly before you resell your property.

The inspector's report or termite inspection will have revealed any areas of damage from wood-boring insects. Your carpenter may take care of much of this problem as he rips out walls and replaces the old, chewed timber. He'll eliminate deteriorating wood sills and weathered framing around windows and doors.

But if you know that your house has previously had an infestation, hire a licensed termite company to check it out and chemically treat any infected areas if necessary. After the work is done, the company will award you with a one- or two-year guarantee and a certificate of completion, your pest-control diploma.

A thorough treatment, however, does not always mean the house is completely free of termites. It is possible that the technician will miss a nest—and this is precisely why your guarantee is so important. If there's a new infestation during the next termite season—usually in the early spring—the company must re-treat the house at no extra charge and repair any damage that's occurred in the meantime.



"I love the color and all the looks I can create with it."

The roof of your house should be as tight as a waterproof watch. Settling for less is like wearing an Yves Saint Laurent outfit into a thunderstorm without an umbrella. You risk ruining everything you've worked so hard to put together.

Your housing inspector or roofing contractor will have pointed out any problems in the existing roof and given you a pretty good idea of its life expectancy. If the roof is not too old (less than 10 years) and in fairly good shape, repairs may be all that's necessary. Minor problems usually involve the flashing, the material that covers and seals valleys in the roof and junctions with walls, chimneys and ventilation pipes.

If the roof is old but doesn't leak, you can leave it alone. Just be mentally and financially prepared to replace it after one or two bad winters.

But there's nothing like a new roof! To me, a 10- to 20-year roof guarantee is as fine as that termite certificate of completion. When you've got both, you have a clean bill of health from top to bottom.

MAKING DECISIONS AND SHOPPING

This is clearly no time for amateurs. Though your physical participation in the rough work may be minimal, there are still many things you can do on-site:

- Select one room or area in the property to be your office. This will become your center of operations for talking to workmen, doing your ordering and getting samples and catalogs together so you can

(Continued on page 154)







"Like this, and this and this."

Now decorating with color is simple and risk-free. That's because just about everything t goes into a bathroom has been color coordinated by a group of leading manufacturers: hler Plumbing Products, Dal-Tile Ceramic Tile, Pittsburgh Paints, Armstrong Floor vering, Wall-Tex Wallcoverings, Broan•Nautilus Bath Cabinets, Wilsonart Laminates d Charmin Tissues.

So the plumbing fixtures, tile, paint, floor and wallcoverings, bath cabinets, untertops and even the tissues will go together beautifully.

Send us the coupon and we'll send you a whole ectrum of colorful decorating ideas. Or call 00-772-1814. (In Wisconsin, 1-800-472-7552.)

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Please rush me more information about Kohler Color Coordinates.

Name _____

Address _____

City _____

State _____ Zip _____

Mail to: Kohler Color Coordinates, Drawer 459, Thiensville, WI 53092 M58



REMODELING SPECIAL

Continued from page 152

make final decorating selections. Set up two sawhorses and a piece of plywood for a desk, have a telephone installed and pull up a stool.

- Remove old wallpaper. Pick a room where no one else is working and use a steamer or liquid wallpaper remover, a soapy solution that you paint or spray on, let soak in, then scrape off.
- If you've previously removed wall-to-wall carpeting, now's the time to take up the tacking strips. Get a small crowbar or a long screwdriver and hammer and start yanking—carefully.
- Fill in small holes in the walls with spackling compound and sand them smooth. This will shave hours—and money—off your painter's estimate.
- Strip layers of paint from woodwork, fireplaces, banisters and balustrades, if you can stand it. This is a hard job.

Now it's time to do the job you can't pay anyone else to do for you, and that's go shopping. You must select all the appliances, bathroom fixtures, faucets, tile, floor coverings, light fixtures and hardware. You will now be buying all the items you need from showrooms and paint and hardware stores.

Take your time; lie down in a few bathtubs, stand over a few sinks, sit on a few sample toilets. Figure out whether brass or porcelain knobs will look better on your kitchen cabinets. A few pointers on your final shopping spree:

- Let your contractor buy all your bathroom and kitchen fixtures, sinks, faucets and appliances for you. That way, he's responsible if anything goes wrong.
- If you special-order light fixtures, let the salesman know you need delivery by a certain date. Be sure to pick out second choices, just in case.
- Get charge accounts at your local paint and hardware stores.
- Ask for discounts everywhere. You'll be surprised how often you get them.
- *Never* buy secondhand appliances.

THE FINAL STAGE OF RENOVATION

Finish work is the longest part of any renovation project. It involves the materials and elements that cover the guts of your property, from Sheetrock, plaster, floors and moldings to cabinets, fixtures, fittings and appliances.

This is the part of the job where the

(Continued on page 156)



arry finds a refuge.

They all agreed they'd keep him for just one night.

But by morning, he'd purred in the mother's lap, played the father's worn-out sock and been named Larry by the ghter.

Finally, he'd found himself a permanent refuge from all known before.

The house. Window after window made ry's new home seem more spacious than it was. Let the light d in. Kept the coziness from slipping out.

One of them interested Larry and became his favorite spot.

All of them did something special for the owners of house.

The windows. Each of the windows rom the small one that let light into the bathroom to big bay that Larry liked best . . . was *The Intelligent dow.*® A kind of window made with a remarkable s, *Sungate*® coated low-E glass from PPG.

Sungate coated glass lowers heating bills in ter by keeping inside heat in. And lowers cooling in summer by keeping outside heat out.

Its special coating makes *Sungate* coated glass up to 70% more effective at insulating than uncoated glass.

The purrs. Truth be told, even though PPG *Sungate* coated glass helps save Larry's owners money, Larry doesn't care.

He's just glad the bad times are over as he lies purring in the window, taking in the view.

For more information on how windows made with *Sungate* coated glass from PPG can add to the warmth, beauty and openness of your home, send for your *free* brochure. Or, call 1-800-2-GET-PPG to find out who in your area sells windows and doors with *Sungate* coated glass.

THE INTELLIGENT WINDOW®
SUNGATE®
COATED GLASS

Yes, I would like to know more about *Sungate* coated glass from PPG.

Name_____

Address_____

City_____

State_____ Zip_____

PPG

Mail to: PPG Industries, Inc., *Sungate* Marketing Group, Dept. SC-334, P.O. Box 8727, Harrisburg, PA 17105.

Sungate coated glass and *The Intelligent Window* are registered trademarks of PPG Industries, Inc.

Continued from page 154

GET THE JOB DONE RIGHT THE FIRST TIME. REDOS CAN BE COSTLY.

carpenter, the first workman to arrive and the last to leave a site, is center stage. He directs the installation of all the new items and repairs what's salvageable of the old.

After the rough work is done, the finish work begins. This is the most important part of remodeling, because it involves all the things we handle, see and use every day. Because the finish work takes the longest, there may be days when you think you're making little progress. The metamorphosis is slow, but your active participation will move things along.

What to do during finish work:

- Sandpaper everything in sight. Old wood trim invariably needs some smoothing, especially where paint has chipped off. New wood moldings require sanding at joints and mitered corners.
- Fill in holes and undercoat newly installed wood. I always hire a painter to do most of this work, but accomplishing part of it yourself could save the pro time and you some money.
- Wipe down existing doorways or window frames with liquid sandpaper, which eliminates the need to sand old woodwork before repainting. This marvelous product dulls the finish so that the new enamel goes on better.
- Help with the painting if you like. Just take time when you roll or brush to make it a professional job.
- Polish all the old brass hinges and return them to their proper places.
- Wallpapering is one of my favorite jobs. It's therapeutic as well as being visually rewarding at the end of the day.
- Line all your cabinet drawers and shelves with leftover wallpaper, or buy a prepasted roll to do the job.
- Clean up! This is a job anyone can do. Just bring your own broom and you'll be welcome anywhere.

COMMUNICATING WITH YOUR CREW

On-site work is not all hard labor. You should allocate a good deal of time to watching the transformation in progress, seeing how materials are used, and observing the installation of everything from plumbing lines to kitchen cabinets.

By being on-site, you'll learn twice as much twice as fast as you would from studying all the construction and decorating manuals ever printed. As you walk through the sawdust and shavings, becoming versed in the arts of floorboarding, tiling, sanding and supporting, be sure to offer support yourself. Your crew will appreciate it if you compliment good work.

Communicating with your crew is essential. It is the *only* way to make sure what you want done is done right the first time—the second time gets very expensive. Similarly, it is very important to express your real opinions as soon as a particular problem arises, but criticism should be meted out gently, like salt on well-prepared food. Good work flows from good feelings. Demanding quality in a professional manner will earn you the lasting respect of your workmen. And a positive attitude will earn you their loyalty. The whole team—including you—will look forward to coming to work each morning.



MOVING IN AT LAST

Four months, two weeks and three days later, you're finished. It's brilliant. The property is immaculate, the windows sparkle, the brass shines. The house is ready for you to move into.

Believe it or not, moving day can be tremendously exhilarating, despite the strain. This is the day when everything is put together and a new house—*your* house—emerges. There are many ways to offset or reduce the trauma of moving:

1. Plan ahead. Make certain you have a functioning kitchen and bathroom as well as a place for each family member to sleep. Get a list of inexpensive local restaurants and go out for dinner at the end of those 14-hour workdays!

2. Take the small things over every day before the big move. It's amazing how helpful it is to pack up a boxful of items each time you visit the new property and unpack them whenever finished space is available. If you take over the small stuff, the movers will have to handle only the heavy furniture and appliances.

3. Label boxes properly. Use marking pens or colored stickers on boxes and furniture to indicate which floor of the house and which room they go to.

4. Pack according to weight and size. Heavy things like books and records should go in small boxes; light things like hangers and shoes can be piled together in large boxes. To save space, pack objects *inside* other objects.

5. Take everything apart. You'll save time—and breakage—for the movers and for yourself if you remove shelves from bookshelves, light bulbs from lamps.

6. Buy movers' cartons. Regardless of how many trips you make to the liquor store or supermarket, you'll never find those wonderful sturdy barrels, boxes and wardrobes provided by professional movers. These boxes won't fall apart—especially on a rainy moving day.

TAKING YOUR HOUSE TO MARKET

You may not move in at all. You may stay in the residence you've lived in for years and renovate one new place after another, just for the purpose of resale.

It used to bother me to know that someone else would reap the benefits of my hard labor. But when those full-price offers started rolling in, I got over it.

Marketing your masterpiece will be easy compared to what you've been through, because *people want to buy homes in move-in condition.*

If you sell right after the renovations are finished, your return on money invested will be at its peak. When the systems are brand-new, the paint job is perfect, everything's under warranty and the whole place sparkles, your property will take its

(Continued on page 158)

CHECKPOINTS

You can become an expert renovator if you:

- are on-site every day.
- join the work team, offering your opinions and supporting your crew with praise and intelligent decision-making.
- make yourself lists of tasks to accomplish during the four stages of renovation and tackle them one at a time.
- participate the way you want to—either helping with manual labor or working behind the scenes in your on-site office.
- never skimp on things that might not show.
- create a house no future buyer can resist by adding one element at a time, keeping it simple and, if you like, emulating the good taste of others.

Left brain.

When you start looking for outdoor furniture, it's your right brain that's guiding you. It yearns for appealing designs, glorious colors, limitless aesthetic satisfaction. Your right brain will pull you inevitably toward Tropitone.

Then your analytical left brain takes over and starts asking questions about value, durability, construction. And Tropitone's answers are more than satisfactory.

That's because we pay close attention not only to



Fig. 1

design but to every detail of construction and materials. A good example is the Eva-Dri® (fig. 1) we use to fill our cushions. Eva-Dri is the opposite of a sponge, because instead of air bubbles it has channels that actually repel water. Your cushions dry out almost twice as fast as ordinary cushions.

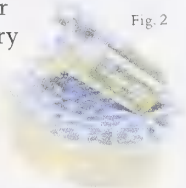


Fig. 2

For our tabletops, we use a special acrylic (fig. 2) that has the look, feel and weight of hammered glass. And it has 17 times the impact strength of glass.

Your left brain will love our 15-year, "No Fine Print" warranty. Your right brain will compose sonnets about Tropitone's enduring style and elegance. Give yourself high marks for making such a well-balanced decision.

Write Dept. 3045 for our color catalog. Only $1. P.O. Box 3197, Sarasota, FL 34230. 5 Marconi, Irvine, CA 92718.

tropitone

Probably the finest

Continued from page 157

DO YOU LET THE HOUSE APPRECIATE—OR SELL NOW AND GET WHAT YOU CAN

highest profit jump. You have to decide whether to sell now, for a high, quick return on your investment, or wait a while to see if property appreciation surpasses your yearly net operating costs.

You *can* sell it yourself, but I never have. I like to avoid the hassles of screening prospective buyers, staying home to escort them from room to room, worrying about whether they're qualified to get a mortgage, and dealing with the hundreds of tiny details that arise in every house sale from the first showing through the closing.

But, you may say, a perfectly remodeled house should sell quickly and easily, so why not sell it yourself? I strongly recommend that you leave the sale of a property in the capable hands of an experienced agent who makes deals for a living. I always return the listing of a property to the agent who sold it to me. He or she will be familiar with the house and able to explain all the remodeling that was done to it. Also, with this double-commission incentive, I know the agent is going to work hard to sell the property and, more important, will continue to show me good properties we can both profit from.

Hiring a broker does not really cost you anything. Together you set a sales price, figuring in a commission, so it's the buyer who is actually paying the fee.

Should you ever list a property with more than one agency? Generally speaking, I get better performance from a company when it has an exclusive. The bosses will obviously push their agents to sell, because it means a higher commission. Two agencies don't necessarily give you twice the exposure unless the first one is very small and hasn't the huge client list of a larger firm or the money to spend on promotion and advertising. Just avoid having your home look like an overdecorated Christmas tree with four different signboards on the front lawn.

In some cities, like New York, it may be advantageous for the owner to list with several agencies. Occasionally, the attractive, well-located property could take one to three months to find the right buyer.

If your sale is taking longer than it should, ask yourself if there is some selling point you or your agent is not capitalizing on. Is there a way to attract a different kind of buyer? Is there something specific the house lacks that might push it over the edge from interesting to irresistible?

There are lulls in the real estate business, but in almost every part of the country, *the low periods are always followed by highs.* This is a volatile business, and sometimes only six months or a year can bring substantial increases in property values.

WHEN TO SIT, WHEN TO SELL

Remember that you don't have to accept the best offer you get if it's not the offer you had in mind. *Never* sell yourself short. You have slaved over the property, put your blood, sweat and tears right into the floorboards, and you deserve everything you can get back. If you don't at the very least break even on your purchase, renovation, and carrying costs for the amount of time you've owned it, then you're doing yourself a great disservice. If you give up now, you may never have enough confidence to try again.■



SOURCES

Continued from page 59

drawers plus kitchen tools and family keepsakes from the early-18th century.

Suzanne Jameson Kramer, Country Gallery Antiques, Route 2, Box 125, River Falls, WI 54022; (715) 425-7107.
Carries Scandinavian antique furniture and accessories (Norwegian and Swedish) from the 18th century to the early 20th. Furniture is of pine or birch and is primarily country. Pieces are painted and finished. Textiles, embroidery, kitchenware and Swedish sleds too. Open by appointment only.

SPECIAL EVENTS

The Syttenee Mai festival in Stoughton, Wisc., celebrates Norwegian constitution day. The major part of the exhibition is a rosemaling contest, the largest in the country. May 13, 14, 15. Friday and Saturday, 10 A.M. to 6 P.M.; Sunday, 10 A.M. to 4 P.M. Contact Stoughton Chamber of Commerce, (608) 873-7912.

Walt Disney World. "Norway: Gateway to Scandinavia," will open in June 1988 as part of the World Showcase at Epcot Center. The section will feature an old Norwegian village and an old Viking ship. For information, write to Walt Disney World Information, PO Box 10,000, Lake Buena Vista, FL 32830-1000; (305) 824-4321.

LIBRARIES AND MUSEUMS

American Swedish Historical Museum and Foundation, 1900 Pattison Ave., Philadelphia, PA 19145; (215) 389-1776.
Celebrating the 350th anniversary of the arrival of Swedes in America, the museum will hold "Midsommar Celebrations," a traditional Swedish folk festival on June 12 from noon to 5 P.M. The museum also has permanent exhibitions on the Swedish experience in the U.S.

American Swedish Institute, 2600 Park Ave., Minneapolis, MN 55407; (612) 871-4907.
This museum and cultural center, housed in a turn-of-the-century mansion, offers a permanent collection of artifacts from immigrants, as well as Swedish language classes, folk art classes and special events.

The Danish Immigrant Museum, Box 178/4228 Main St., Elk Horn, IA 51531; (712) 764-7001.
Ground will be broken some time this year for this new museum that will document how the Danes have lived in America. Exhibits will include textiles and other decorative arts.

Minnesota Historical Society, 690 Cedar St., St. Paul, MN 55101; (612) 296-6126.
The society sometimes offers exhibits on the Scandinavian presence in the Midwest. The library contains many documents concerning Scandinavian Americans, including oral histories of immigrants. The shop carries books about Scandinavian ethnic groups.

Nordic Heritage Museum, 3014 N.W. 67 St., Seattle, WA 98117; (206) 789-5707.
The museum has a permanent exhibit on the immigration of Scandinavians to America, and will soon be opening several permanent exhibits devoted to the Scandinavian countries. This year, several traveling exhibits will commemorate the 350th anniversary of the New Sweden colony.

Norwegian-American Historical Association, St. Olaf College, Northfield, MN 55057; (507) 663-3221.
The archives here contain many manuscripts, periodicals and books relating to Norwegian immigration and the subsequent life of Norwegians in America. The Association also publishes books on these subjects.

Vesterheim, The Norwegian-American Museum, 502 W. Water St., Decorah, Iowa 52101; (319) 382-9681.
The museum, which opened in 1877, is one of the oldest and most comprehensive ethnic museums in America. The collection here documents the culture and history of Americans with a Norwegian background. During the last weekend of each July, the museum, along with Nordic Fest, Inc., sponsors Nordic Fest in Decorah. The fest includes the national rosemaling, Norwegian wood-carving, rug-hooking and weaving exhibitions and contests. For exhibition rules and entry forms, contact the museum. Hours for the fest are 9 A.M. to 4 P.M., Friday and Saturday; 9 A.M. to 4 P.M., Sunday. ■

HOUSE BEAUTIFUL

WE CARE ABOUT YOUR OPINIONS. APPLY NOW TO JOIN OUR READER OPINION PANEL.

Dear Reader:

Will you help us to begin a new and extremely important program for **HOUSE BEAUTIFUL?** In order to more fully understand your attitudes, opinions and reader preferences, we are establishing a reader opinion panel.

A sample of reader panel members will receive up to four opinion survey mailings over the next twelve months.

Please apply to join our panel by completing this application form and returning it to me not later than May 15, 1988. Send to: Marcia E. Miller, Publisher, HOUSE BEAUTIFUL, 1700 Broadway—28th Floor, New York, NY 10019-5905. All information must be provided in order to select a proper statistical sample.

Sincerely,

Marcia E. Miller

Marcia E. Miller, Publisher

READER OPINION PANEL APPLICATION

1. *Into which of the following groups does your age fall? (check one only)*

Under 24 ☐ 35-44 ☐ 55-64 ☐
25-34 ☐ 45-49 ☐ 65+ ☐
50-54 ☐

2. *Your total household income (from all sources) in 1987? (check one only)*

Under $25,000 ☐ $35,000-$49,999 ☐ $75,000-$99,999 ☐
$25,000-$34,999 ☐ $50,000-$64,999 ☐ $100,000 & over ☐
$65,000-$74,999 ☐

3. *The highest level of education that you completed? (check one only)*

Att. High School ☐ Grad. High School ☐ Post Grad. Study ☐
Att. College ☐ Grad. College ☐

4. *Which group, below, best describes your occupation? (check one only)*

Professional/Mgr. ☐ Service worker ☐
Technical ☐ Other employed ☐
Administrator ☐ Homemaker ☐
Clerical/Sales ☐ Retired ☐
Craftsperson ☐ Student ☐
Not employed ☐

5.a. *Which of the following do you own? (check all that apply)*
5.b. *For each type that you own, list the approximate market value.*

TYPE	5.a. OWN	5.b. APPROX. MARKET VALUE
House that is my primary residence	☐	$_____
Second/country house	☐	$_____
Co-op/Condominium apt	☐	$_____
Do not own	☐	

6. *Approximately how much have you spent on remodeling and redecorating in the past 2 years?*

Amount spent redecorating $_____
Amount spent remodeling $_____

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone # ( ) _____
area code

A HARMONY OF GARDENS

Continued from page 111

Botanical and Common Names of Plants in Gardens Shown on Pages 108 to 111

Paved Terrace Garden

Veronica incana (Veronica)
Armeria maritima (Sea Thrift)
Achillea tomentosa (Yarrow)
Dianthus deltoides (Maiden Pink)
Saxifraga umbrosa (London Pride)
Gypsophila repens (Baby's Breath)
Gypsophila repens 'Rosea' (Pink Baby's Breath)
Thymus lanuginosus (Thyme)
Nepeta mussinii (Catnip)

Raised Garden Behind Terrace

Campanula carpatica 'Blue' (Bellflower)
Campanula carpatica alba
Dianthus alpinus allwoodii (Pink)
Heuchera sanguinea (Coralbells)
Stachys lanata (Lamb's Ears)
Veronica latifolia 'Crater Lake Blue' (Veronica)
Coreopsis lanceolata 'Goldfink' (Tickseed)
Salvia officinalis (Sage)
Iris sibirica (Siberian Iris)
Artemisia dracunculus (Tarragon)
Linum perenne (Flax)
Lilium 'Imperial Silver' (Lily)
Lilium 'Imperial Crimson'
Lythrum 'Dropmore Purple' (Loosestrife)
Platycodon grandiflorus 'Blue' (Bellflower)
Platycodon grandiflorus 'Shell Pink'
Echinops 'Taplow Blue' (Globe Thistle)

Sunken Garden

Digitalis purpurea (Foxglove)
Digitalis purpurea alba (White Foxglove)
Hesperis matronalis alba (White Sweet Rocket)
Hosta (Hosta)
Cimicifuga simplex (Snakeroot)
Filipendula ulmaria 'Flore-pleno' (Meadowsweet)
Filipendula 'Venusta' (Queen of the Prairie)
Astilbe taquetii 'Superba' (Astilbe)
Polemonium caeruleum (Jacob's Ladder)

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

COVER

Arched window, #B21588NY—Great American Salvage Co. (R), 34 Cooper Square, New York 10003. **Antique creamware on shelf, blue/white tea set**—Bardith (R,T), 901 Madison Ave., New York 10028. **Creamware two-handled urn with lid on shelf**—Charlotte Moss & Co., Ltd (R), 131 E. 70 St., New York 10028. **Reproduction creamware on shelf: coffeepot, hexagonal plates, pierced dessert plates**—Foreign Advisory Service Corp. (M), PO Box 549, Princess Anne, MD 21853. **Antique pine table**—Pine Country Antiques (R,T), 42 E. 12 St., New York 10003. **Blue-painted chair**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10028. **Algernon chair skirt fabric,** AL9792-F. The Tilling Collection—Raintree Designs (M), 979 Third Ave., New York 10022. **Sofa,** #808.78, 78 by 37 inches high, A La Carte Collection; fabric available exclusively for Baker dealers—Baker Furniture (M), 917 Merchandise Mart, Chicago, IL 60654. **Scrubbed floors** created by Anthony Cava, 236 W. 27 St., New York 10001.

SCANDINAVIAN SAMPLER

●*Page 18:* **Danish pine cupboard;** write for store listings—Stor, 17621 E. Gale, City of Industry, CA 91748. **Cupboard custom-painted**—Pine Country Antiques (R), 43 E. 12 St., New York 10003. **Blue fluted china** in painted cupboard—Royal Copenhagen (M,R), 683 Madison Ave, New York 10022. **Plant stand,** #6812-61, 11 by 11 by 54 inches high, scrubbed pine, also in painted white, America Collection, $239.95—The Lane Co. (M), Alta Vista, VA 24517. **Garland cachepot,** glazed earthenware, $55, exclusively—Tiffany & Co. (R,MO), 727 Fifth Ave., New York 10022. **Checkerboard wallpaper,** #KAB-147, paper-backed vinyl, single rolls, 25-1/4 by 27 inches wide, 5 yards per roll, pretrimmed, peelable, also gray and pink—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801; (801) 942-1814, New York State; (800) 431-2424, out of state, Northeast. **Lace napkin,** #1020, 3 for $20; **whitewashed oval basket with bun warmer,** $38; **Gear/Ainsley lamp,** #9041, 24 inches high, rose-blush, also blue-willow, clay spongeware (brown), black spongeware—Gear Stores Inc. (R), 110 Seventh Ave., New York 10011; will accept phone orders. **Rose French lace table runner,** #7RTR; 36 by 17 inches wide, $26.50; 54 by 17 inches wide, $31; 72 by 17 inches wide, $36—Rue de France (MO), 78 Thames St., Newport, RI 02840. **Blue-and-white tiles:** #LV249, Gelosia Blue, $4.70 per tile; #LV249A, Gelosia Blanc, $3.10 per tile; #LV412, Gelosia Border Blue, $4.10 per tile; also in rose—Country Floors Inc. (R,MO), 15 E. 16 St., New York 10003.

●*Page 19:* **Handblown lead-free Murano crytal** by Carlo Moretti, #791.46, $145; #790.46, $120; #2/6, $135; #2/11, $155—Avventura (R,MO), 463 Amsterdam Ave., New York 10024. **Minos vase,** $170; **Minos bowl,** $90, handblown—Kosta Boda USA Ltd., (M), 4 Sperry Rd., Fairfield, NJ 07006. **Reproduction Gustavian mirror,** hand-carved, $985; **antique chest of drawers**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Regency Stripe wallpaper** by Imperial, Safe Harbour collection, Vol. 2, designed by J. G. Hook®, also in gray, mustard-yellow, taupe/off-white, blue/cream, coordinating borders available, vinyl-coated, prepasted, scrubbable, strippable, $14.99 per roll—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Star-point hatboxes,** replicas of antique wallpaper-covered boxes; small, $75; medium, $85; large, $95—Adele Lewis, Inc. (R,T), 227 W. 29 St., New York 10001. **Nottingham lace tablecloth,** 95-percent cotton/5-percent polyester, 54 inches square, $65—Laura Ashley (R), 714 Madison Ave., New York 10021. **Harmony pitcher,** #90, 25-ounce capacity, $85; **Harmony claret glasses,** #18, 7-ounce capacity, $29.50—Orrefors (M,R), 58 E. 57 St., New York 10021.

HB TODAY

●*Page 27—Northern Lights:* **Brass "Adam Sconce,"** 24 inches long, 11 inches wide, available at stores nationwide, including Bloomingdale's (R), 1000 Third Ave., New York, 10022; Flack's Drexel Heritage (R), 2999 Cobb Pkwy., Atlanta, GA 30339; David Burwick, Inc. (R), 651 Main St., Worcester, MA 01610; Suniland Furniture Co. (R), 2800 Fondren, Houston, TX 77063; Kennedy & Company (R), 76 Kercheval, Grosse Point Farms, MI 48236; Dau Furniture (R), 15424 Manchester Rd., Ellisville, MO 63011; Port Royal (M), Box 399, Gastonia, NC 28053. **Night and Day fabric collection**—China Seas (T), 979 Third Ave., New York 10022. *Burning with Pride: The Book of Masonry Stoves: Rediscovering an Old Way of Warming,* $17 ppd.—Heating Research Co., Box 300, Acworth, NH 03601.

●*Page 28—Inn Keeping:* Hope Island, Casco Bay, MA. For information about leasing the lodge on Hope Island, write John B. Harlow II, PO Box 254, Locust Valley, NY 11560 or call (212) 877-8294. Little St. Simons Island, PO Box 1078, St. Simons Island, GA 31522; (912) 638-7472. The Rhett House Inn, 1009 Craven St., Beaufort, SC 29902; (803) 524-9030.

●*Page 30—Hale and Arty:* **Folk art furniture** by Daniel Hale is available at the following stores: Daniel M. Hale Folk Gallery (R,M), 214 Duke of Gloucester St., Annapolis, MD 21401; Sweet Nellie, 1262 Madison Ave., New York 10128; Museum of American Folk Art (R), 62 W. 50 St., New York 10020; Liberty Tree, 128 Spring St., Newport, RI 02840; Cracker House, 4121 S. MacDill Ave., Tampa, FL 33611; Gene Reed, 75 S. Broadway, Nyack, NY 10960; Salt Box, 500B State St., Greensboro, NC 27405.

FAIRY-TALE DANISH VILLA

●*Pages 76 to 81:* Liselund Castle, Langebjergvej, 4791 Borre, Denmark. Liselund Museum is open to the public from May to October. Tours are held Monday through Saturday, 10:30 and 11 A.M., 1:30 and 2 P.M.; Sundays and holidays, 4 and 4:30 P.M.

GRAPHIC IMAGES OF DENMARK

●*Pages 86 and 87:* Owner of farmhouse: Hans Jørgen Petersen a-s, Aabenraa Antikvitetshandel, Norreport 16, DK 6200, Aabenraa, Denmark; call 04 62 24 79 or 04 62 41 75.

IN THE SWEDISH SPIRIT

Designer: Ingrid Goulston, Ingrid Interiors, 177 Tilden Rd., Scituate, MA 02066.

●*Pages 96 and 97:* **Painted beechwood Bellman chairs,** reproductions of Swedish Gustavian side chairs, $475 each; **painted antique pine sofa bed with spindle back,** Gustavian period; **painted-pine Gripsholm cupboard,** reproduction of Gustavian piece, $2,894—Country Swedish Inc. (R,T), 35 Post Rd. West, Westport, CT 06880. **Bearn, #22, fabric on chairs,** 100-percent cotton, green with pink, $39 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Tiffany, #8710, floral fabric,** color Y, $18 per yard—Cyrus Clark Co. Inc. (R,T), 267 Fifth Ave., New York 10016. **Blue and white painted tea table,** $650—John B. Andersen & Co. (R,T), 40 Wareham St., Boston, MA 02118. **Derby butterfly English mug,** c.1820, $1,750; **Spode creamware basket and stand,** English, c.1810, $1,750 per pair—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Louhi yellow and white rag rug,** 8 by 10 feet, $960—Transitions Custom Rugs (R,MO), PO Box 119, Carlisle, MA 01741. **Open-work and embroidery linen pillow sham,** set of 2, $160—Mattaquason Art & Antiques (R,T), 409 Main St., Chatham, MA 02633. **Brass candlestick,** $300—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Ferrari lemon prints,** 17th c., $1,400 per pair—The Print Room (R,T), 83 S. Main St., Cohasset Village, MA 02025. *Upper left:* **Landscape oil painting,** $1,500—

(Continued on page 170)

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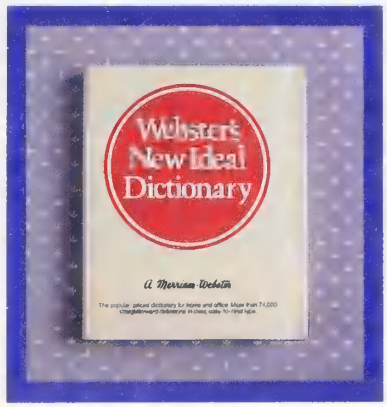
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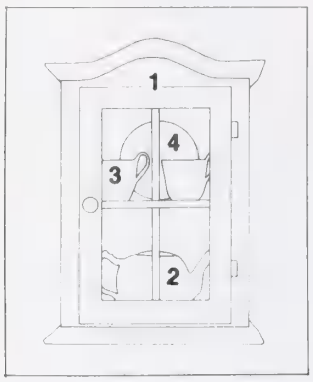
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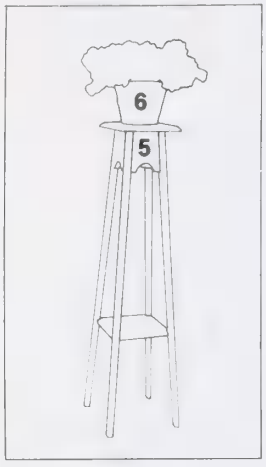
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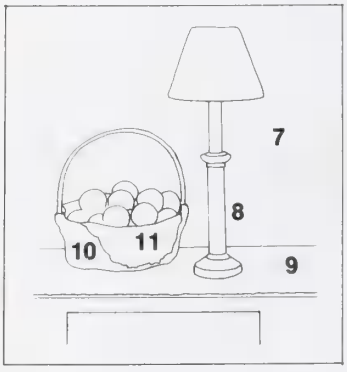
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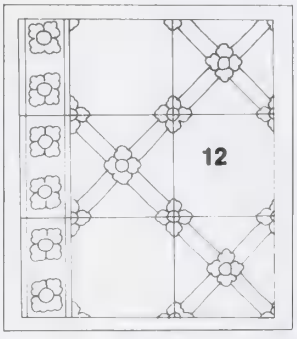
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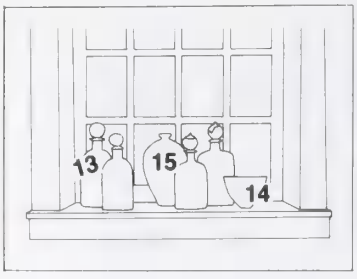
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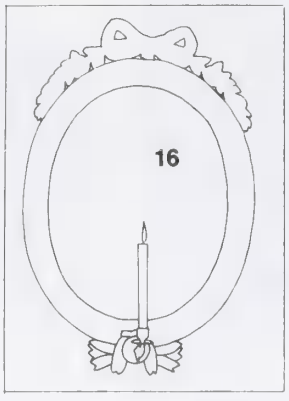


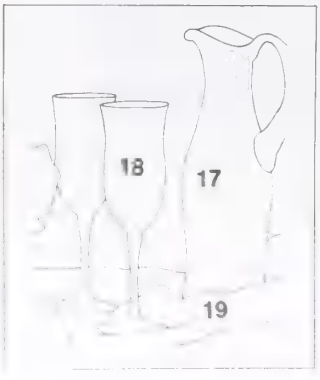


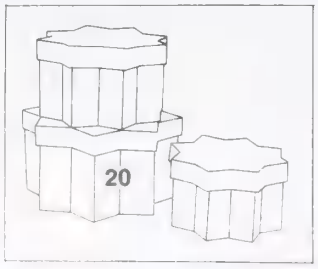












SCANDINAVIAN SAMPLER, pages 18 and 19 (left)

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6.	*Cachepot, Tiffany & Co.*	*55.00*
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8.	*Lamp, Gear Stores*	*147.00*
9.	*Lace runner, Rue de France*	*26.50*
10.	*Oval basket, Gear Stores*	*35.00*
11.	*Lace napkin, Gear Stores*	*15.00*
12.	*Tiles, Country Floors Inc. (each)*	*3.10 to 4.70*
13.	*Decanters, Avventura (each)*	*120.00 to 155.00*
14.	*Bowl, Kosta Boda*	*90.00*
15.	*Vase, Kosta Boda*	*170.00*
16.	*Mirror, Swedish Cottage Country Antiques*	*985.00*
17.	*Pitcher, Orrefors*	*85.00*
18.	*Glasses, Orrefors (each)*	*29.50*
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6.	24.	43.	64.	84.	102.	121.	139.
7.	25.	44.	65.	85.	103.	122.	140.
8.	26.	45.	66.	86.	104.	123.	141.
9.	27.	46.	67.	87.	105.	124.	142.
10.	28.	47.	68.	88.	106.	125.	
11.	29.	48.	69.	89.	107.	126.	
12.	30.	49.	70.	90.	108.	127.	
13.	31.	50.	71.	91.	109.	128.	
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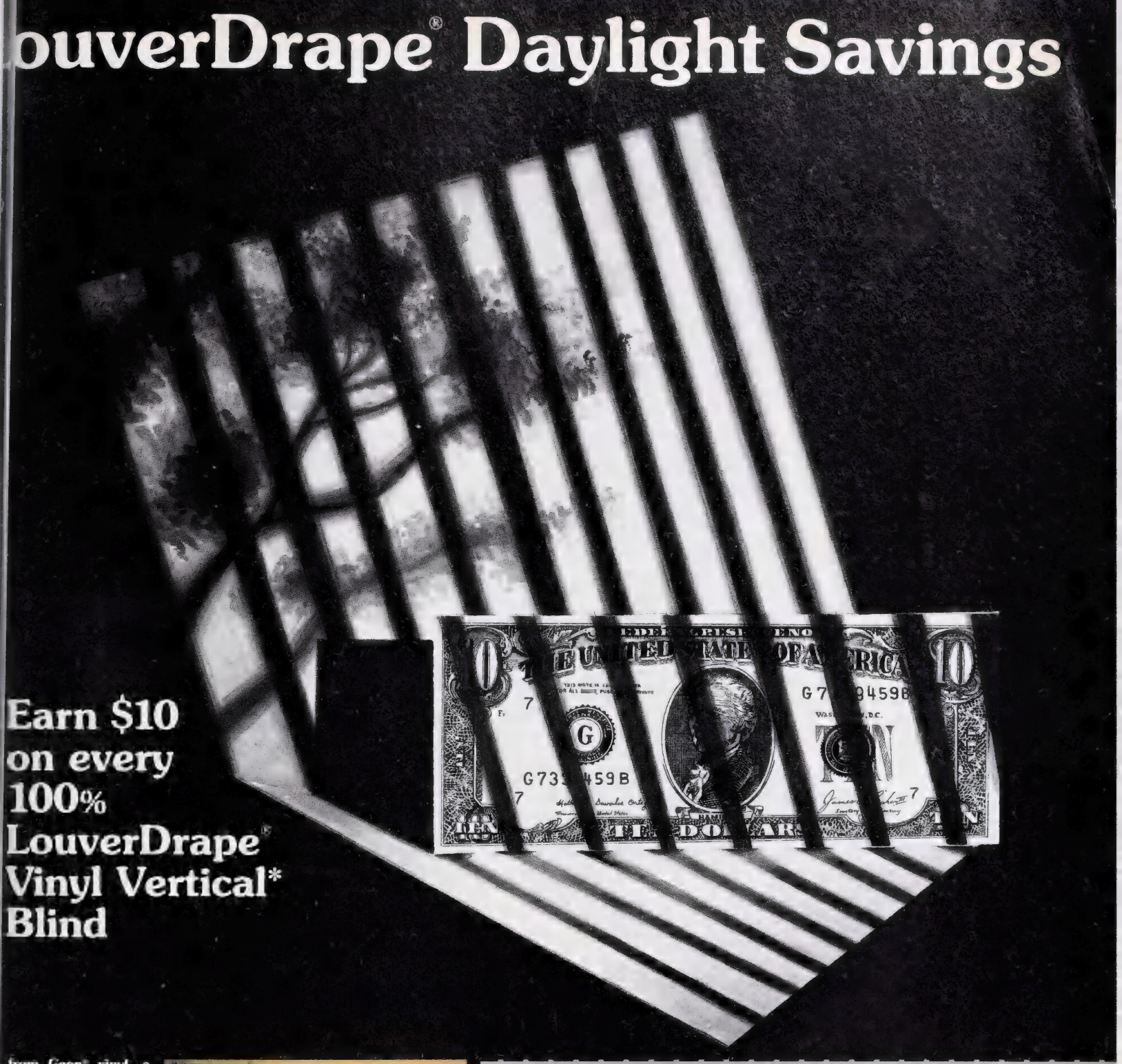
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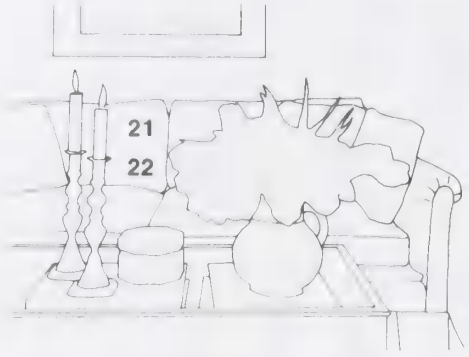
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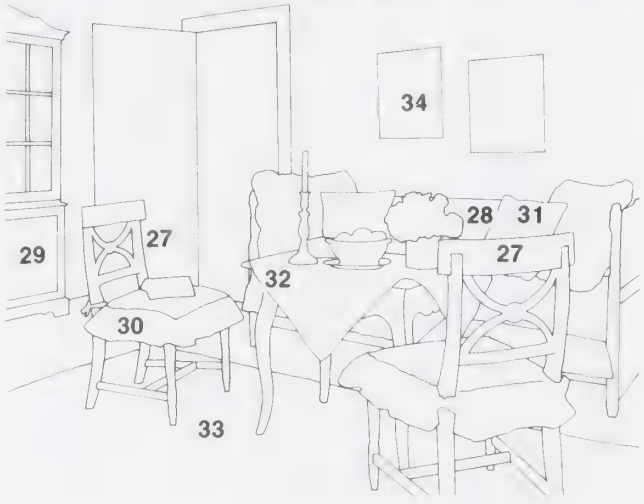
IN THE SWEDISH SPIRIT: Ingrid Goulston, designer, pages 96 to 103

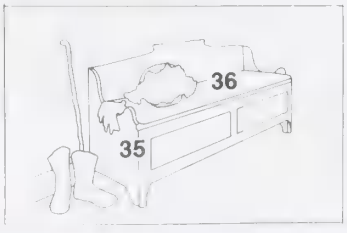
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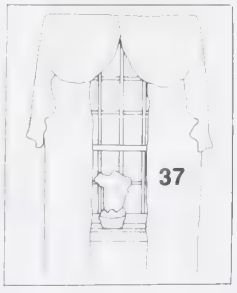


Living room detail, page 96 (above)

21. *Couch, Henredon* *$2,035.00*
22. *Fabric, Kravet Fabrics (per yard)* *22.00*







Entry, dining room detail, page 98 (above)

35. *Bench, Country Swedish* *$1,275.00*
36. *Fabric, Country Swedish (per yard)* *24.00*
37. *Curtain fabric, Schumacher (per yard)* *66.00*

Dining room, pages 98 and 99 (right)

38. *Cupboard, Country Swedish* *$3,910.00*
39. *Chairs, Country Swedish* *530.00*
40. *Runners, Country Swedish (per yard)* *15.00*
41. *Chair fabric, Pierre Deux (per yard)* *48.00*
42. *Border fabric, Pierre Deux (per yard)* *8.25*
43. *Tablecloth and napkins, Frette (per set)* *200.00*
44. *Silverware, Pavillon Christofle (per setting)* *170.00*
45. *Glasses, Mattaquason Art & Antiques (each)* *16.00*
46. *Pewter plates, Country Swedish (each)* *119.00*



Living room, page 96 (above)

23. *Wing chair, The Seraph* *$495.00*
24. *Armchair, Frederick Edward* *625.00*
25. *Fabric, Laura Ashley (per yard)* *15.00*
26. *Clock, John Andersen & Co.* *3,500.00*

Living room, pages 96 and 97 (left)

27. *Chairs, Country Swedish (each)* *$475.00*
28. *Sofa bed, Country Swedish* *1,575.00*
29. *Cupboard, Country Swedish* *2,894.00*
30. *Fabric, Pierre Deux (per yard)* *39.00*
31. *Chintz, Cyrus Clark Co. (per yard)* *18.00*
32. *Table, John Andersen & Co.* *650.00*
33. *Rug, Transitions Custom Rugs* *960.00*
*34. *Lemon prints, The Print Room (per pair)* *1,400.00*

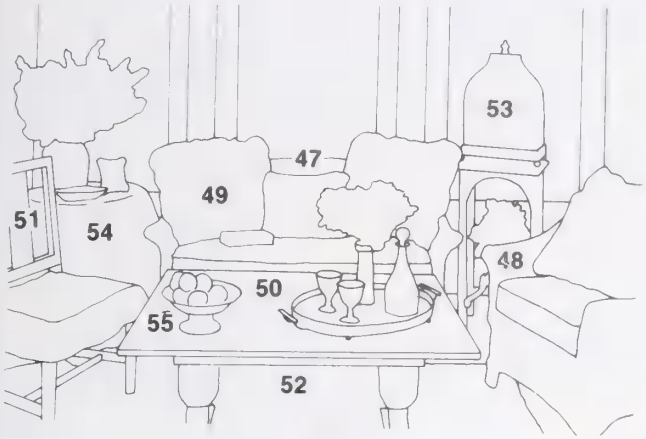


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IN THE SWEDISH SPIRIT: Ingrid Goulston, designer, continued

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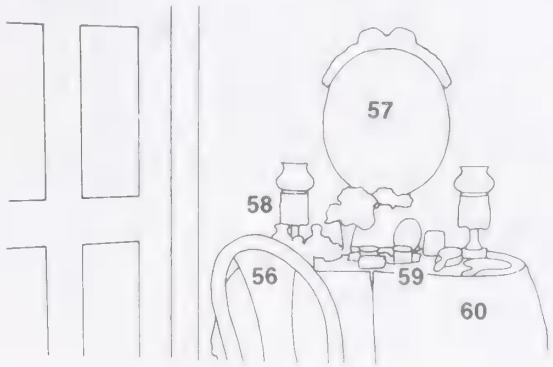


Sun room, pages 100 and 101 (above)

47. *Love seat, Deutsch Inc.* $550.00
48. *Chair, Deutsch Inc.* 295.00
49. *Fabrics, Laura Ashley (per yard)* 15.00
50. *Table, Domain* 850.00
51. *Chair, Swedish Cottage Country Antiques (per pair)* 1,400.00
52. *Rug, Thos. K. Woodard (per square foot)* 11.00
*53. *Birdcage and stand, John Rosselli Int'l* 2,400.00
54. *Tablecloth, Imported Laces Unlimited* 60.00
55. *Fruit dish, Foreign Advisory Service Corp.* 125.00

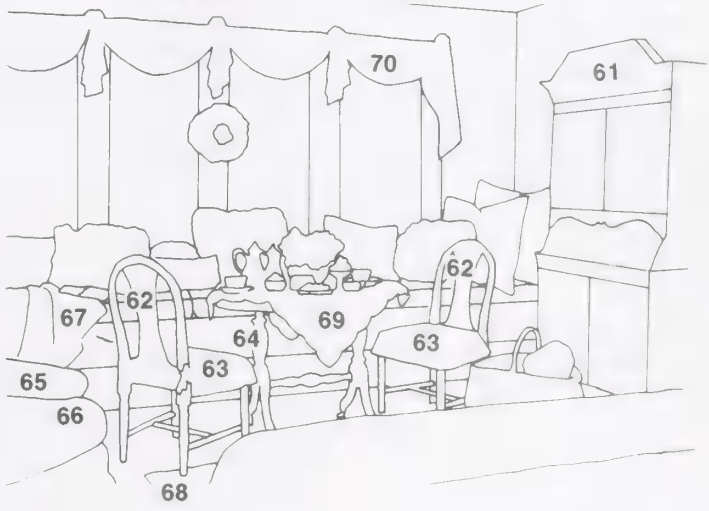
Bedroom, pages 102 and 103 (right)

61. *Cupboard, John Andersen & Co.* $4,500.00
62. *Side chairs, Country Swedish (each)* 380.00
63. *Fabric, Waverly (per yard)* 12.30
64. *Table, Swedish Cottage Country Antiques* 650.00
65. *Armchair, Henredon* 895.00
66. *Fabric, Waverly (per yard)* 25.00
67. *Blanket, Sweet Nellie* 110.00
68. *Rag rug, Sweet Nellie* 165.00
69. *Pillowcase, Paper White Ltd.* 64.00
70. *Curtain fabric, Schumacher (per yard)* 60.00



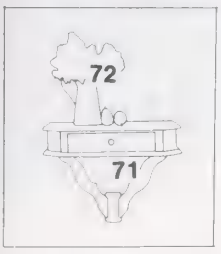
Bedroom detail, page 102 (above)

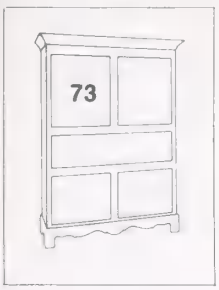
56. *Chair, Country Swedish* $380.00
*57. *Mirror, Charlotte Moss & Co., Ltd.* 985.00
*58. *Lamps, The Print Room (per pair)* 210.00
59. *Fabric, Waverly (per yard)* 12.30
60. *Lace, Imported Laces Unlimited* 15.00

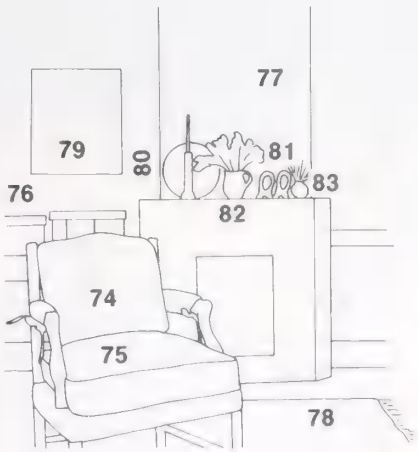


SCANDINAVIAN FINDS, pages 104 to 107

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Pages 104 and 105 (left)

71. *Shelf, Pine Country Antiques* $125.00
*72. *Antique pitcher, Pine Country Antiques* 55.00
73. *Armoire, Habersham Plantation* 2,380.00
74. *Fabric, Covington Fabrics Corp. (per yard)* 20.00
75. *Armchair, Country Swedish* 1,295.00
76. *Wallpaper, Ian Crawford Ltd. (per roll)* 74.00
77. *Tiles, Country Floors Inc. (each)* ..... 9.00 to 40.00
78. *Rag rug, Sweet Nellie* 110.00
79. *Print, Soicher-Marin* 160.00
*80. *Antique plate, Betty Jane Bart Antiques* 450.00
81. *Frames, Swedish Cottage Country Antiques* 65.00, 85.00
82. *Pitcher, Eigen Arts* 46.00
83. *Vase, Conran's* 4.95

(Continued on page 166)

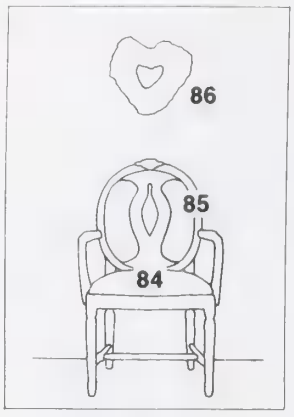
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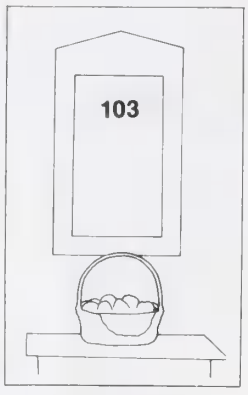
SCANDINAVIAN FINDS, continued

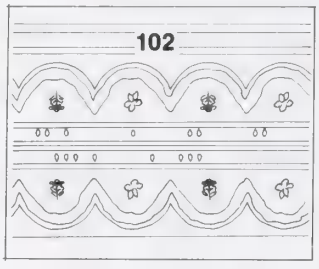
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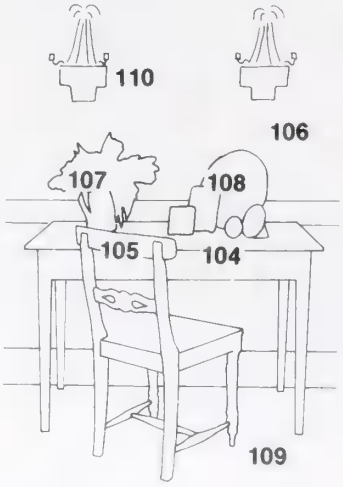
84. *Toile, Pierre Deux (per yard)* .. *$69.00*
85. *Chair, Scan Des* .. *795.00*
86. *Wreath, Adele Lewis, Inc.* *35.00*





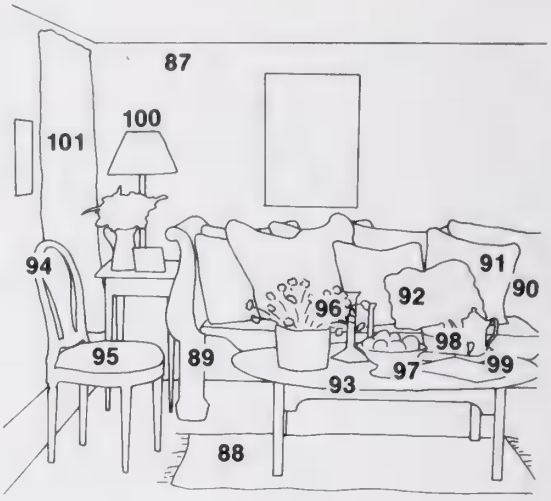
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102. *Toile, Pierre Deux (per yard)* *$48.00*
103. *Mirror, Carver's Guild* *450.00*



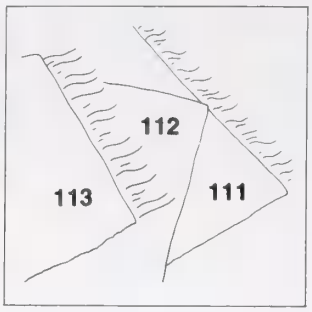
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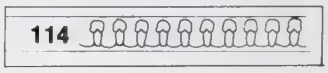
104. *Desk, Design Works* *$1,750.00*
105. *Chair, Design Works* *400.00*
106. *Wallpaper, Ian Crawford Ltd. (per roll)* *74.00*
107. *Pitcher, Wolfman-Gold & Good Company* *75.00*
108. *Frames, Pamela Scurry's Wicker Garden* .... *30.00 to 65.00*
109. *Flooring, Tarkett Hardwood Division (per square foot)* . *3.50 to 4.00*
*110. *Sconces, Swedish Cottage Country Antiques (per pair)* *725.00*

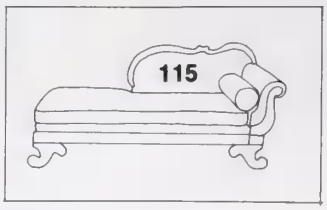


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87. *Wallpaper border, Country Swedish (per roll)* . *$26.00*
88. *Rag rug, The Gazebo* *225.00*
89. *Daybed, The Lane Co.* *1,050.00*
90. *Fabric, Marimekko (per yard)* *20.00*
91. *Fabric, The Ralph Lauren Home Collection (per yard)* *50.00*
92. *Sham, Rue de France* *30.00*
93. *Tray table, Habersham Plantation* *560.00*
94. *Chair, Casa Stradivari* *713.00*
95. *Fabric, Ian Crawford Ltd. (per yard)* *48.00*
96. *Candlesticks, Michael Feinberg, Inc. (per pair)* ..... *185.00 to 500.00*
97. *Bowl, Wolfman-Gold & Good Company* *37.50*
98. *Cup and saucer, Royal Copenhagen* *97.50*
99. *Tray, Foreign Advisory Service Corp.* *125.00*
100. *White lamp, Ainsley Lamps* *187.00*
101. *Curtains, Laura Ashley (per panel)* *50.00*







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(above)

111. *Yellow/blue rug, The Gazebo* *$225.00*
112. *Checked rug, Elizabeth Eakins Inc. (per square foot)* *60.00*
113. *Pastel rug, The Weavers Corner* *44.00*
114. *Wallpaper border, Country Swedish (per roll)* . *15.00*
115. *Chaise, Pearson Co.* *1,702.00*

**Antique or one-of-a-kind item; for sources, see Product Information*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 168)

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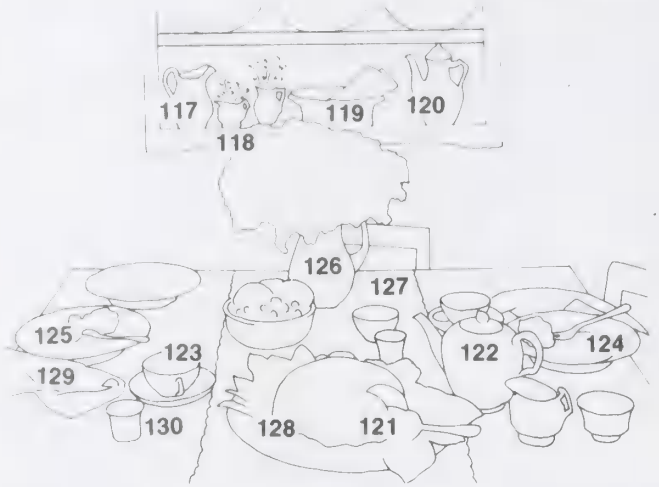
HB READER ADVANTAGE

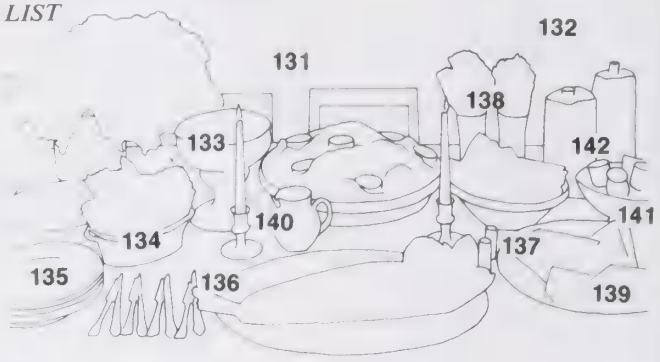
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Continued from page 166

DINING WITH A NORDIC FLAVOR, pages 120 and 121

SHOPPING LIST





116.	*Plates, Royal Copenhagen (each)*	$48.00
117.	*Pitcher, Royal Copenhagen*	70.00
118.	*Creamer, Royal Copenhagen*	37.00
119.	*Bowl, Royal Copenhagen*	1,260.00
120.	*Coffeepot, Royal Copenhagen*	140.00
121.	*Georg Jensen cake server, Royal Copenhagen*	435.00
122.	*Teapot, Royal Copenhagen*	110.00
123.	*Cups, saucers, Royal Copenhagen (per set)*	65.00
124.	*Georg Jensen forks, Royal Copenhagen (each)*	34.00
125.	*White plates, Royal Copenhagen (each)*	26.00
126.	*Pitcher, Kosta Boda*	110.00
127.	*Runner, Cherchez*	55.00
128.	*Platter, Dansk*	$55.00
129.	*Napkins, Williams-Sonoma (each)*	2.00
130.	*Votive lights, Williams-Sonoma (per dozen)*	12.00
131.	*Wallpaper, Marimekko (per roll)*	30.00
132.	*Border, Marimekko (per yard)*	4.50
133.	*Holmegaard footed bowl, Royal Copenhagen*	215.00
134.	*Pierced bowl, Royal Copenhagen*	2,760.00
135.	*Plates, Royal Copenhagen (each)*	26.00
136.	*Georg Jensen knives, Royal Copenhagen (each)*	50.00
137.	*Stelton salt and pepper shakers, Royal Copenhagen*	27.50
138.	*Iittala beer glasses, Royal Copenhagen (each)*	13.50
139.	*Holmegaard plate, Royal Copenhagen*	47.50
140.	*Candlesticks, Orrefors (each)*	49.00
141.	*Hadeland bowl, Royal Copenhagen*	170.00
142.	Snaps *glasses, Royal Copenhagen (each)*	15.00

GARDEN GUIDE



MAY

Easy and inexpensive ways to double the number of perennials you have in the garden

By KEN DRUSE

Herbaceous perennials—those durable plants that die down to the ground each fall to return now and bloom again—have become the focal point of America's new love affair with gardening. Perennials can be expensive, however, especially when you consider the numbers necessary for an impressive display. One iris flower in the garden contributes somewhat to the scene, but four dozen will create a sight you'll remember all your life.

Thankfully, perennials are easy to propagate, and this is a good time to do it. Perennials can be raised inexpensively from seed, but some seeds have to be fooled into experiencing a winter. The process is called stratification; I use my refrigerator. The drawback in starting plants from seed, however, is that it takes years for them to reach blooming size.

Cuttings, of either roots or stems, have advantages. I have never been too successful cutting sections of roots. I do take plenty of softwood cuttings from spring to midsummer, however. The four- to six-inch cuttings of terminal growth are set into coarse builders' sand after the bottom leaves have been stripped away and the cut end has been dipped into rooting hormone.

By far the easiest way to increase the number of perennials you have is to divide them now. Plants that have runners leading to offsets—much like garden strawberries or spider plants—are easy to increase. You just snip off the babies and move them to open space.

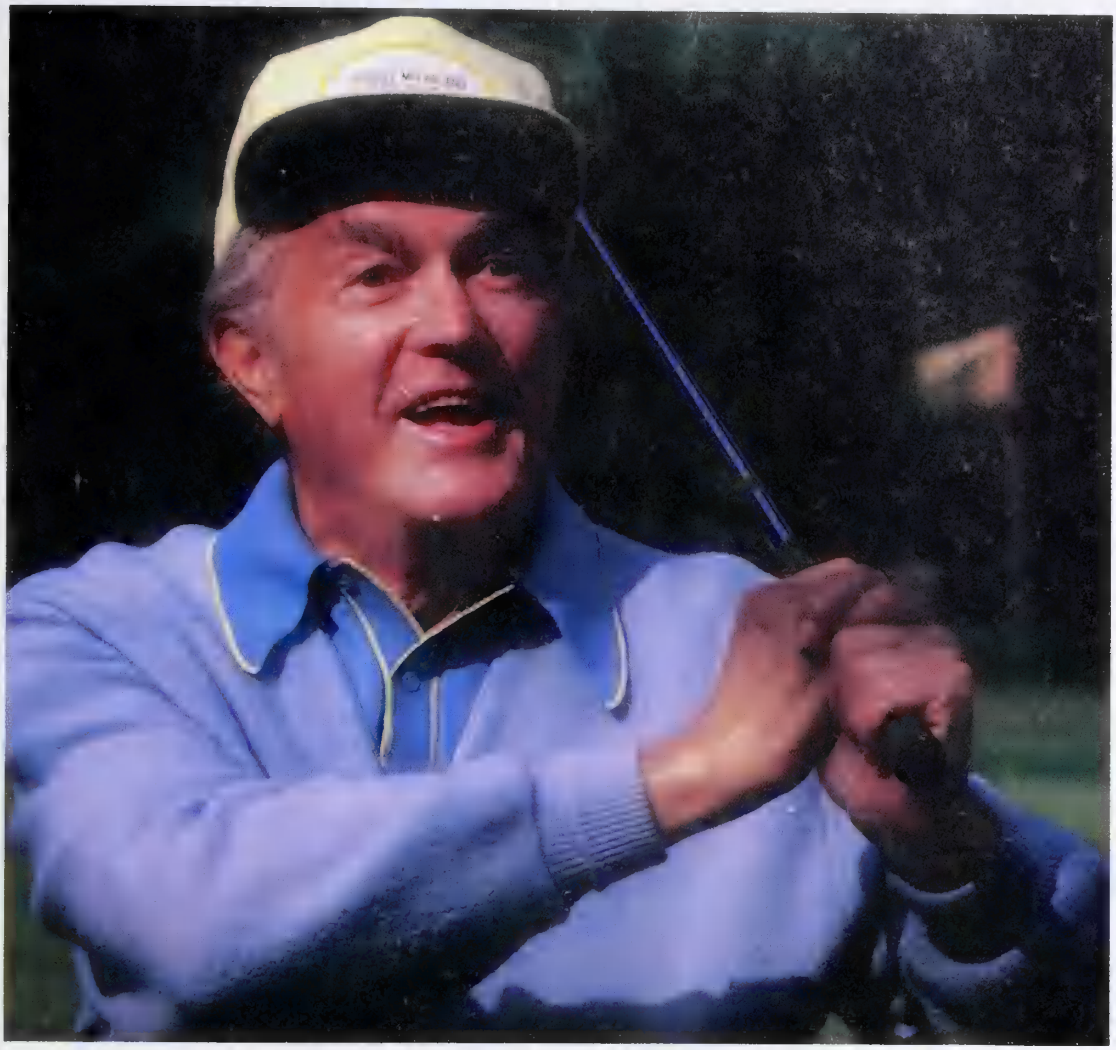
Large plants with fleshy leaves coming up from the soil, such as hostas, can be "nudged" apart. Plunge two garden forks, back to back, into the center of a clump. Coax the forks away from each other until the mass of roots splits. Leave one half of the plant, but pull away the other; it can be replanted in another part of the garden or traded with a friend for a different variety. By next year, the half-hosta will be almost as large as the original clump.

Plants that have several twiggy stems, such as astilbes, can also be divided easily. Lift the entire plant with a garden fork and cut it into sections with a knife. As you cut it into pie slices, be sure to include at least one growing-point with each wedge.

Some plants, such as Siberian iris, demand a more brutal approach. These iris grow into thick, thatchy mats. I lift the entire colony with crowbars, forks and levers. Then I saw the mat in sections.

Most plants should be divided now, but many will tolerate division in the fall, just after they've entered dormancy. Few plants can stand being cut apart and replanted in the heat of the summer. Bearded or German iris *should* be divided in the midsummer when they are semi-dormant. These plants sprout from fleshy, modified stems called rhizomes that grow along the ground. When you lift the plants, you'll notice that small rhizomes branch off the parent. At the ends of these are new fans of foliage. Remove the new sections with a clean, sharp knife and replant them. The new plants will continue to grow in the direction of the fan, so they should be arranged outward from the center—away from each other.

Unlike plants started from seeds, plants begun through asexual propagation will be clones: duplicates of the original. Once you understand propagation, you'll be able to create beautiful color drifts.■



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PRODUCT INFORMATION

Continued from page 160

John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Yellow tray table,** $550—John B. Andersen & Co. (R,T), 40 Wareham St., Boston, MA 02118. **Couch,** #7368B, with spring down cushion fill, 78 by 30-1/2 by 37-1/2 inches deep, $2,035—Henredon Furniture Industries Inc. (M), PO Box 70, Morganton, NC 28655. **Levson fabric,** 100-percent cotton, color #40—Kravet Fabrics (T), 225 Central Ave. South, Bethpage, NY 11714. **Majolica water lily pitcher,** 19th c., $275—The Print Room (R,T), 83 S. Main St., Cohasset Village, MA 02025. **Crystal box,** $330—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. *Lower left:* **Oil painting of roses,** late-19th c., $1,200—The Print Room (R,T), 83 S. Main St., Cohasset Village, MA 02025. **Swedish Gustavian mirror,** reproduction, $375—Country Swedish Inc. (R,T), 35 Post Rd. West, Westport, CT 06880. **Danish silver creamer,** c.1922, part of set of 4, $4,900—Mattaquason Art & Antiques (R,T), 409 Main St., Chatham, MA 02633. **Library wing chair,** skirt extra, allow 6 to 8 weeks delivery, $495—The Seraph (M,T,R,MO), 5606 St. Rte. 37E, Delaware, OH 43015. **Tiffany floral fabric,** #8710, 100-percent cotton chintz, Dupont Teflon finish, color Y, $20 per yard—Cyrus Clark Co. Inc. (R,T), 267 Fifth Ave., New York 10016. **Green buttermere pillow,** $125—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Armchair,** #3007, 25-1/2 by 25-1/2 by 36 inches high, beechwood, several finishes available, $625—Frederick Edward (M), PO Box 2569, Morganton, NC 28655. **Firenze fabric on armchair,** #F943, cowslip (yellow), $15 per yard; upholstery, $37.50—Laura Ashley (R,MO), 714 Madison Ave., New York 10021; (800) 223-6971. **Swedish antique clock,** $3,500—John B. Andersen & Co. (R,T), 40 Wareham St., Boston, MA 02118. **Yellow-painted oval table,** $1,500—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Crystal lamp,** $295; **white opaline box,** $125—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Yellow cloth and ribbon lampshade,** 10 inches, $155—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021.

●*Pages 98 and 99:* **Painted pine Drottningholm cupboard,** Swedish Gustavian period, $3,910; **painted beechwood Sergel chairs with hand-carved rosettes,** $530 each; **Sergel table,** 19-inch leaves, 47 inches round without leaves, $1,589; **pewter plates,** $119 each; **Rip-pattern runners,** $15 per yard—Country Swedish Inc. (R,T), 35 Post Rd. West, Westport, CT 06880. **Houdon, #101 34-5, fabric on chairs,** 100-percent cotton, peach; **Faverolles, #101 35-B, border,** cotton, $8.25 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Rococo mirror with original glass,** c.1740, private collection. **Marly silver-plated 5-piece place setting,** $170—Pavillon Christofle (R), 680 Madison Ave., New York 10022. **Daniel square peach-color plates** (3), c.1830, $1,500—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Amber-colored etched wineglasses,** c.1910, set of 12, $36 each; **etched-crystal decanter with sterling top,** $175; **Swedish majolica salad plates,** before 1897, set of 6, $310; **Flow Blue porcelain platter on bottom shelf of cupboard,** Seville, part of set; **green cordial glasses,** c.1910, set of 4, $96—Mattaquason Art & Antiques (R,T), 409 Main St., Chatham, MA 02633. **Silver candlesticks,** pair, $450—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Candle shade,** $70 each—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Bella tablecloth and 8 napkins,** #B3540, 106 by 71 inches, $200—Frette (R), 787 Madison Ave., New York 10021. **Newbold and Meyer pale green plates,** set of 10, $3,000; **Darby gilded platter,** c.1790, $1,500—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Creamware fruit plates,** #CC-44, 11 inches wide, $24.75 each—Foreign Advisory Service Corp. (T), Route 1, Polks Rd., Princess Anne, MD 21853. **Murals painted by Philip Creech and Jill Luentz**—Philip Creech, 11 Dartmouth St., Springfield, MA 01109; Jill Luentz, 57 Stanton St., New York 10002. *Upper left:* **Painted pine bench,** $1,275; **apricot-check fabric,** other colors available. $24 per yard—Country Swedish Inc. (R,T), 35 Post Rd. West, Westport, CT 06880. **Painted floor**—Philip Creech, 11 Dartmouth St., Springfield, MA 01109. *Lower left:* **Clipped Stripe fabric,** #14610, white, $66 per yard—Schumacher (R,T), A Division of F. Schumacher & Co., 79 Madison Ave., New York 10016; (800) 423-5881.

●*Pages 100 and 101:* **Victorian bud vase,** $115; **coat of arms of William IV needlepoint pillow,** $1,345; **blue and white Spode dish,** c.1820, $395; **blue and white Spode plate,** c.1820, $175—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Birdcage and stand,** $2,400—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Porcelain tray with brass trim,** $850; **antique book,** $50; **sterling frame,** $475—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003. **Lace tablecloth,** #20620, 100-percent cotton, 54 inches, $60—Imported Laces Unlimited (R,T), 339 Washington St., Wellesley, MA 02181. **Cricket Stripe, #F369, fabric,** sapphire/china, blue/white, $15 per yard; **Chartres fabric,** #F722, sapphire/white, $15 per yard—Laura Ashley (R,MO), 714 Madison Ave., New York 10021. **Creamware fruit dish,** #CC-33, $125—Foreign Advisory Service Corp. (T), Route 1, Polks Rd., Princess Anne, MD 21853. **Mural designer**—Richard Haas Inc., 361 W. 36 St., New York. **Mural painter**—Mary Yntema, 339 Second St., Brooklyn, NY 11215. **Painted coffee table,** #MF017, $850—Domain (R), 7 Newbury St., Boston, MA 02116. **Rittenhouse Square rug,** #130, blue and white, $11 a square foot—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021. **Wicker: white-painted side chair,** $1,400 for a pair—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Block Island love seat,** #57127/2, $550; **Block Island chair,** #57127, $295—Deutsch Inc. (R,T), 196 Lexington Ave., New York 10016.

●*Pages 102 and 103:* **Painted cupboard,** $4,500—John B. Andersen & Co. (R,T), 40 Wareham St., Boston, MA 02118. **Painted Martin side chairs,** reproductions in Swedish Gustavian style, $380 each; **dried wreath,** $49—Country Swedish (R,T), 35 Post Rd. West, Westport, CT 06880. **Painted tea table,** $650—Swedish Cottage Country Antiques (R,T), 1281 Madison Ave., New York 10128. **Upholstered chair,** #8503, 33 by 35 by 34-1/2 inches high, polyurethane foam core, $895—Henredon Furniture Industries Inc. (M), PO Box 70, Morganton, NC 28655. **Antique white hand-embroidered linen pillows,** $75 to $200; **teacups,** hand-painted by Gustavsberg, c.1920, breakfast set for 12; **larger silver coffeepot,** set for $4,900; **smaller coffeepot,** reproduction of Georgian English demitasse coffeepot, $875; **covered cheese dish,** $65; **hand-crocheted cotton blanket,** $375—Mattaquason Art & Antiques (R,T), 409 Main St., Chatham, MA 02633. **Sterling heart picture frame,** $255—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021. **Rag rug** by Sara Hotchkiss, 3 by 5 feet, $165; **Betsy Haven multicolored blanket,** $110—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **White lace pillowcase, #BL 396/L/W, as tablecloth,** $64—Paper White Ltd. (M), P.O. Box 956, Fairfax, CA 94930. **Novicento, K/Q #F3531, quilt,** $870—Frette (R), 787 Madison Ave., New York 10021. **Dotted Swiss curtain fabric,** #14M560-55, white, $60 per yard—Schumacher (M,T), A Division of F. Schumacher & Co., 79 Madison Ave., New York 10016; (800) 423-5881. **Curtains and pillows**—Regina Bibb Workroom (T), 2 Roanoake Rd., Wellesley, MA 02181. **Key Royale fabric on armchair,** #654815, Aqua, $25 per yard; **Micheline fabric on side chairs,** #35P4602, aqua, $12.30 per yard; **Mimi, #35P4612, little round pillows,** aqua, $12.30 per yard; **Fernwood fabric on cushions and largest square pillows,** #654795, $22 per yard—Waverly (M,R), A Division of F. Schumacher & Co., 79 Madison Ave., New York 10016. **Murals painted by Philip Creech,** 11 Dartmouth St., Springfield, MA 01109; Jill Luentz, 57 Stanton St., New York 10002; Jeff Struckman, c/o San Jose Repertory Co., PO Box 2399, San Jose, CA. *Upper left:* **Blue-painted Martin chair,** Moore color base 1, AJ-30, $380—Country Swedish Inc. (R,T), 35 Post Rd. West, Westport, CT 06880. **Swedish Gustavian mirror,** $985—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Victorian lamps,** $210 per pair—The Print Room (R,T), 83 S. Main St., Cohasset Village, MA 02025. **Sterling hand mirror,** brush and tray, set of 9 pieces, $1,500; **oval sterling frame,** $180; **rectangular sterling frame,** $90; **mother-of-pearl atomizer,** $125; **2 mother-of-pearl boxes,** $150 each—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021. **English crystal bottles and boxes with sterling tops,** $100 to $350—Mattaquason Art & Antiques (R,T), 409 Main St., Chatham, MA 02633. **Mimi fabric on vanity,** #35P4612, aqua, $12.30 per yard—Waverly (M,R), A Division of F. Schumacher & Co., 79 Madison Ave., New York 10016; (800) 423-5881. **Lace on vanity,** #21421, 12 inches long, $15—Imported Laces Unlimited (R,T), 339 Washington St., Wellesley Hills, MA 02181.

SCANDINAVIAN FINDS

●*Page 104:* **Reproduction Carl Larsson wallpaper border,** original color, 33-foot roll, $26 per roll—Country Swedish Inc. (R,MO), 35 Post Rd. West, Westport, CT 06880. **Reproduction pine wall shelf,** $150; **antique white-enamel pitcher,** $55—Pine Country Antiques (R), 42 E. 12 St., New York 10003. **French armoire,** #17-2230, 60 by 19 by 78 inches high, pale green, painted finish, $2,380; stained honey-nut vintage, $1,825—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577; (800) 241-0716.

●*Page 105:* **Cherubian linen toile,** 54 inches wide, $69 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021; 381 Bleecker St., New York 10014. **PM Rosier tiles (floral),** $40 each; **PM Blanc tiles (blank),** $9 each; **PM Rosier Border tiles,** $26 each, 5 by 2-1/2 by 3/8 inches thick, hand-painted—Country Floors Inc. (T,R), 15 E. 16 St., New York 10003-3104; catalog, $10. **Spectra Wood prefinished solid hardwood panels with no-wax Swedish finish,** 4 feet 6 inches by 19 by 5/16 inches thick, genuine ash, linen-white and painter's-green (shown), other colors—Tarkett Hardwood Division (M), PO Box 300, Route 9, Riverview Rd., Johnson City, TN 37605-0300; call or write for dealer, or check yellow pages for Tarkett Flooring. **Gripsholm armchair,** $1,295, other finishes available—Country Swedish Inc. (R), 35 Post Rd. West, Westport, CT 06880. **Maya check,** 51-percent linen/49-percent cotton, color #7 Covgard finish, Linen Express Collection, $20 per yard; write for nearest store—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Dorchester vinyl wallpaper,** #IC-68-7, includes border for trimming down one side, 24 inches plus 3-inch border, 5 yards per roll, $74; coordinating fabric, other colors; available through designers, decorating shops and fine department stores—Ian Crawford Ltd. (T), 979 Third Ave., New York 10022. **Helen Miller rag rug,** $110—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Botanical print,** #P-1690, $160—Soicher-Marin (M,T), 11240 Playa Ct., Culver City, CA 90230; call for sales representative in your area; available through decorators. **Wallpaper-covered hatboxes,** reproduction of antiques; small, $75; medium, $85; large, $95—Adele Lewis, Inc. (R,T), 227 W. 29 St., New York 10001. **Orange and red plate,** Portuguese, c.1800, $450—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10128. **Antique wood candle holder** (not for sale); **wooden picture frames,** 5 inches high, $65 (mahogany, dark), $85 (birch, light)—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Green pitcher**—Eigen Arts (M), 579 Broadway, New York 10012; write for nearest store. **Peach vase**—Conran's (R), 444 Lafayette St., New York 10003. **Gustavian rose chair,** reproduction of 200-year-old style available in custom color/finish; armchair, $795; side chair, $595—Scan Des (R,MO), 2140 Peachtree Rd., Suite 225, Atlanta, GA 30309. **Cherubian linen toile on chair seat,** 54 inches wide, $69 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021; 381 Bleecker St., New York 10014. **Heart-shaped wreath,** $35—Adele Lewis, Inc. (T,R), 227 W. 29 St., New York 10001. **Rag rug,** many colors and sizes—The Gazebo (R,MO), 660 Madison Ave., New York, 10021; catalog of rugs, quilts, decorative accessories, $4.50.

●*Page 106:* **Skagen print on wall**—Mattaquason Art & Antiques (R), 409 Main St., Chatham, MA 02633; Ingrid Interiors, 177 Tilden Rd., Scituate, MA 02066. **Daybed,** #746-17, 87-3/4 by 37-1/2 by 39 inches high, takes a 33-by-75-inch mattress, Nordic white, also in pine and tumbleweed finishes, $1,050—The Lane Co. (M), Altavista, VA 24517. **Picket blue and white striped fabric,** 100-percent cotton, $20 per yard, Marimekko Plus Collection By Motif, at major wallcovering stores or write for nearest store—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801. **Abigail blue and white floral fabric,** 100-percent cotton, 54 inches

wide, 13-1/2-inch repeat, also pink, The Ralph Lauren Home Collection, $50 per yard—Polo/Ralph Lauren, New York, Palm Beach, Dallas, Beverly Hills, Denver. **Butler's tray coffee table,** #33-2524, 54 by 45 by 17 inches, open; 41 by 32 by 25 inches, closed; custom-lacquered white, 17 finishes; stained-wood finishes, $450; painted finishes, $560—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577; (800) 241-0716; write or call for nearest store. **Chair,** #7064, natural finish, $713—Casa Stradivari (M), 221 McKibbin St., Brooklyn, NY 11206; write for nearest store. **Chair fabric,** #DP-3601, by Ian Crawford Ltd., 100-percent cotton, 54 inches wide, blue, $48 per yard—Wallpapers East (R), 1190 Third Ave., New York 10021. **Border painted by Sara Nesbitt,** 122 Garden St., Hoboken, NJ 07030. **Silver-plated candlesticks:** #7795T, 13-1/2 inches high, $275 per pair; #992, 12-1/8 inches high, $500 per pair; #7795, 9-3/4 inches high, $185 per pair—Michael Feinberg Inc. (M), 225 Fifth Ave., New York 10010; available at Neiman Marcus. **Blue wood flower container,** antique—Evergreen Antiques (R), 120 Spring St., New York 10012; 1249 Third Ave., New York 10021. **White footed bowl,** $37.50—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013. **Blue fluted cups and saucers,** $97.50 per set; cup, $65—Royal Copenhagen (M), 683 Madison Ave., New York 10021; call or write for assistance. **Antique silver-plated tea set,** $475; **antique picture frame,** $185; **antique side table,** $650—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Creamware tea tray,** #CC/34, 15-1/4 by 11-3/8 inches, $125—Foreign Advisory Service Corp. (M), PO Box 549, Princess Anne, MD 21853; write for nearest store. **White-lacquer lamp,** #9016, 28 inches high; **linen box-pleated shade,** 7-inch top with 15-inch diameter, 10-inch bottom diameter, New Country Gear American View Collection, $187—Ainsley Lamps (M), 1099 Flushing Ave., Brooklyn, NY 11237; Gear Stores Inc. (R), 110 Seventh Ave., New York 10011; write manufacturer for nearest store. **White lace curtain panels,** $50—Laura Ashley (R,MO); (800) 223-6917; catalog. **Charlotte rectangular pillow,** #TTPWR, with ruffle, $30 (mail-order catalog)—Rue de France (MO), 78 Thames St., Newport, RI 02840. **Antique linen sham from Anichini Antique Linens**—Barneys New York, Chelsea Passage®, Seventh Avenue and 17th Street, New York 10011. **Blue and yellow rag rug,** 36 by 60 inches, $225—The Gazebo (R), 660 Madison Ave., New York 10021; catalog, $4.50. **Small French botanical,** $110—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Antique white-enamel pitcher,** $55—Pine Country Antiques (R), 42 E. 12 St., New York 10003. **Northern Lights poster and other posters** available through the Brooklyn Museum. *Bottom left:* **Favorolles cotton toile,** 54 inches wide, $48 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Belle Regency peach and green mirror,** designed by Carol Canner, #9063, 23 by 40 inches, other colors/finishes, $450—Carver's Guild (M), Cannery Row, PO Box 198, West Groton, MA 01472; write for nearest store. **Whitewashed oval basket with bun warmer,** $35—Gear Stores Inc. (R), 110 Seventh Ave., New York 10011. **Antique painted table,** $650—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128.

●*Page 107:* **Dorchester, #IC-68-7, vinyl wallpaper** includes border for trimming down 1 side, 24 inches plus 3-inch border, coordinating fabric and other colors available, 5 yards per roll, $74 per roll—Ian Crawford Ltd. (T), 979 Third Ave., New York 10022, available through designers, decorating shops and fine department stores. **Gustavian reproduction desk, Gustavian reproduction chair** (also seen on page 69) many other Scandinavian custom items from Out of Denmark available—Design Works (R), 15 Main St., Cotuit, MA 02635. **Limoges pitcher,** $25—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Picture frames; white mirror** (frame with glass added)—Pamela Scurry's Wicker Garden, 1318 Madison Ave., New York 10128. **Antique crystal sconces,** $725 per pair—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. *Upper right:* **Yellow/blue rag rug,** 36 by 60 inches, $225—The Gazebo (R), 660 Madison Ave., New York 10021; catalog, $4.50. **Rocky Checks rug,** 100-percent wool, hand-dyed, handwoven, blue/white, $60 per square foot—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021. **Pastel rag runner,** #301, 27 by 60 inches, $44 plus shipping and handling; area rugs available—The Weavers Corner (MO.), 1406 E. Spring St., New Albany, IN 47150; (812) 948-0350 or write for brochure. *Bottom:* **Mansion Rose wallpaper border,** 33-foot roll, $15 per roll—Country Swedish Inc. (R), 35 Post Rd. West, Westport, CT 06880; available mail order too. **Rolled-arm chaise,** #1735-303, antique finish; fabric #1257-91, 100-percent cotton—Pearson Co. (M), PO Box 2838, High Point, NC 27261; write for nearest dealer.

ENTERTAINING PLUS

●*Page 115—Fruit Topping:* **Antique decanters,** c.1810 and c.1790—Bardith Ltd. (R), 901 Madison Ave., New York 10021.

SCANDINAVIAN FARE

●*Page 117:* **White dinner plate** designed by Arnold Krog—Royal Copenhagen/Georg Jensen (R) 683 Madison Ave., New York 10022.

●*Page 118—Top right:* **Steel cutlery** designed by Arne Jacobsen—Royal Copenhagen/Georg Jensen (R), 683 Madison Ave., New York 10022. *Bottom left:* **Country Blue Lenox Chinastone,** available at most major retail department stores. **Pyramid silver-plated cutlery** designed by Harald Nielsen—Royal Copenhagen/Georg Jensen (R), 683 Madison Ave., New York 10022. *Bottom right:* **Lacquered 8-inch pastel wood plates** designed by Philip Mueller—Tesoro (R), 319 South Robertson Blvd., Los Angeles, CA 90048-3805.

●*Page 119:* **Bernadotte silver-plated cutlery** designed by Sigvard Bernadotte—Royal Copenhagen/Georg Jensen (R), 683 Madison Ave., New York 10022.

DINING WITH A NORDIC FLAVOR

Designer: Albert Turick, 6 Oak Ridge Park, Westport, CT 06880; (203) 454-7825 **Caterers:** Charlotte's, 146 Chambers St., New York 10007; (212) 732-7939; chef: Mikael Möller; sous chef: Rick Sarin.

●*Page 120:* **Garland Stripe paper-backed wallpaper,** $30 per roll; **Garland Border,** $4.50 per yard—Marimekko Midsummer Collection by Motif—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801; (800) 942-1814, NY State; (800) 431-2424 out of state. **Pale-blue-painted table,** $1,975; **set of 4 Swedish chairs,** $1,600; **blue-painted Swedish wall rack,** $650—

(Continued on page 172)

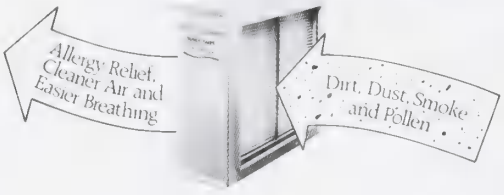
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PRODUCT INFORMATION

Continued from page 171

Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10128. **Antique white Swedish crock**—Pine Country Antiques (R), 42 E. 12 St., New York 10003. **Holmegaard footed glass bowl,** $215; **Flora Danica pierced bowl,** #3536, $27.60; **Royal Copenhagen white half-lace dinner plates,** $26 each; **Georg Jensen silver-plated knife,** Rosenberg, $50 each; **Georg Jensen silver-plated fork,** Rosenberg, $34 each; **Stelton salt and pepper shakers,** $27.50; **iittala beer glasses,** $13.50 each. **Holmegaard large glass plate,** $47.50; *on wall rack:* **Blue Flower curved plates,** $48 each; **curved pitcher,** #1609, $70; **curved creamer,** $37; **pierced bowl** #1579; *on table below rack:* **Blue Flower teapot,** $110; **cup and saucer,** $65; **Georg Jensen silver-plated forks,** Rosenberg, $34 each; **white half-lace plates,** $26 each; **Georg Jensen beaded sterling-silver cake server,** $435—Royal Copenhagen (R), 683 Madison Ave., New York 10021. **Blue Spice pitcher,** $110—Kosta Boda (M), 4 Sperry Rd., Fairfield, NJ 07006. **Candlesticks**—Orrefors (R), 58 E. 57 St., New York 10021. **Antique Scandinavian brown bowl, antique pine Swedish table**—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021. **Centerpiece**—Spring Street Garden, 186-1/2 Spring St., New York 10007. **White lace runner,** $55—Cherchez (R), 864 Lexington Ave., New York 10021. **Yellow bowl,** $9.95—Conran's (R), Citicorp Center, New York 10022. **Stainless tray by Dansk,** $55—Bloomingdale's. **Napkins**—Williams-Sonoma, 20 E. 60 St., New York 10021.

●*Page 121:* **Glass bowl,** Hadeland, $170; ***snaps* glasses,** $15 each—Royal Copenhagen (R), 683 Madison Ave., New York 10021. Cheese from The Denmark Cheese Association.

WINE & GOOD SPIRITS

●*Page 122:* **Antique wine carrier**—Howard Kaplan's French Country Store (R), 35 E. 10 St., New York 10003.

ADDING UP TO THE '80s

Architect: Mary Otis Stevens, AIA; Stephen Blatz, assistant designer, Design Guild, 102 South St., Boston, MA 02111. Contractor: Christian Jacqz Builder, 48 Franklin St., Watertown, MA 02172. Structural Engineers: Edward True, Sousa True and Partners, 653 Mt. Auburn St., Watertown, MA 02172. Mechanical Engineer: Drew A. Gillett P.E., 319 Holbrook Rd., Bedford, NH 03102. Lighting Consultant: Chris Ripman Lighting Consultants, 3 Lexington St., Belmont, MA 02178. Landscaping Consultant: Barbara Jesse Landscapes Inc., 8 Maple Ave., Cambridge, MA 02139.

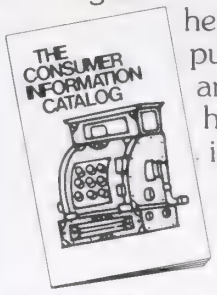
●*Page 135:* Painted-cedar clapboard. **Casement windows and sliding-glass doors**—Pella Windows and Doors (M), 4 Dedrick Pl., Caldwell, NJ 07006. Arched windows of pressure-treated pine custom-designed by contractor.

●*Page 138:* Basswood acoustical ceiling custom-designed by contractor. **Regal light blue fabric on wicker chairs and love seat**—Covington Fabrics Corp. (T), 267 Fifth Ave., New York 10016. **Custom rug** designed by Robin Witten—Linekin Bay Fabrics (R), 37 Silver St., PO Box 167, Portland, ME 04112.

●*Page 143:* **Maple cabinets custom-made**—David Bridgewater, 415 Silver St., Manchester, NH 03103. **Custom tiles** designed by Rhonda Friedman—Damariscotta Pottery (R), PO Box 211, Damariscotta, ME 04543. **Vinyl-impregnated cork floor tiles** by Wickanders—Parkwood New England (R), 3163 Mystic Valley Pkwy., Medford, MA 02155. **Kitchen appliances: stove**—Gaggenau USA Group (M), 5 Commonwealth Ave., Woburn, MA 01801; **convection oven**—Jenn-Air (M), 3035 Shadeland Ave., Indianapolis, IN 46226; **microwave**—Sharp Electronics (M), 10 Sharp Plaza, Paramus, NJ 07652. **Sinks**—Franke Kitchen Systems Inc. (M), PO Box 428, 3221 N. Penn Rd., Hatfield, PA 19440.■

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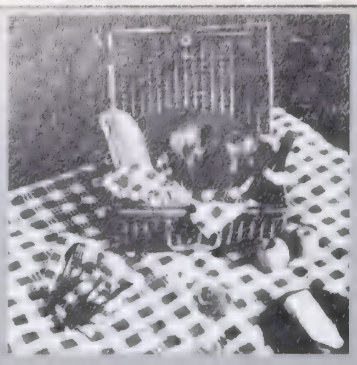


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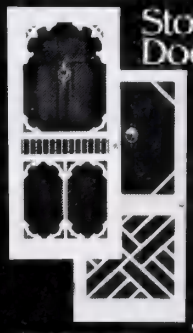
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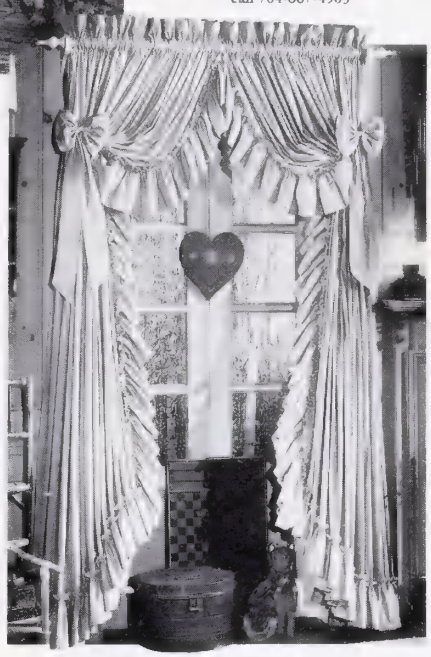


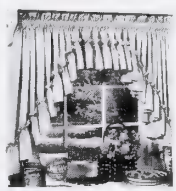
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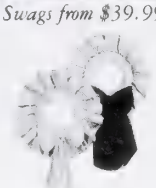
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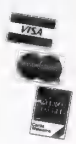
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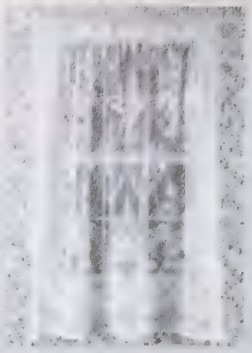
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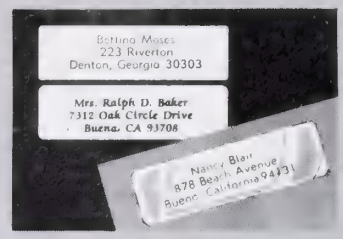
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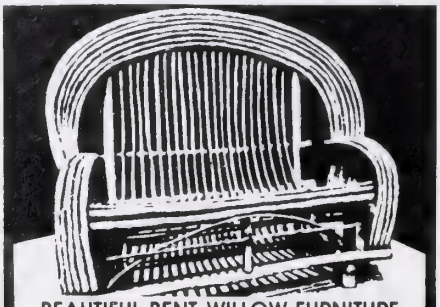
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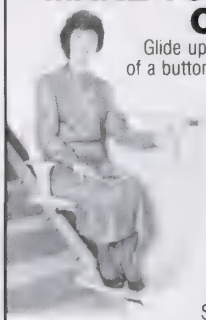


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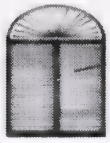




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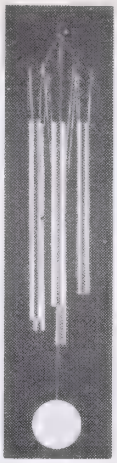
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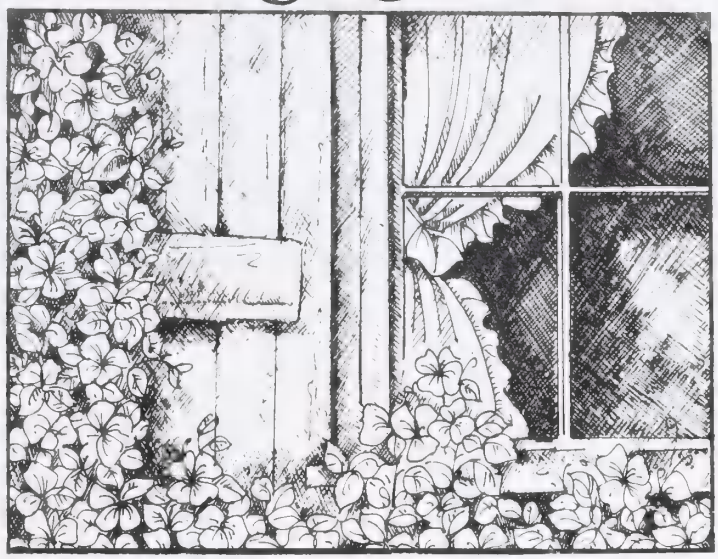
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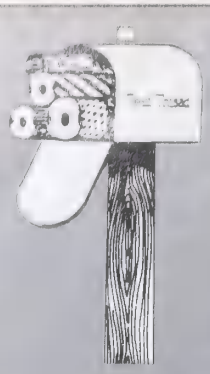
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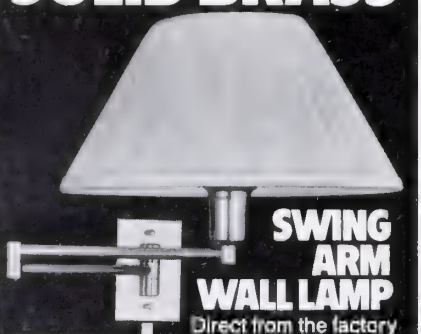
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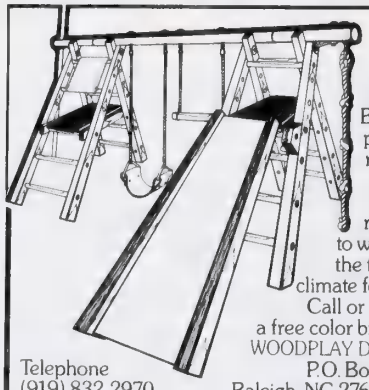
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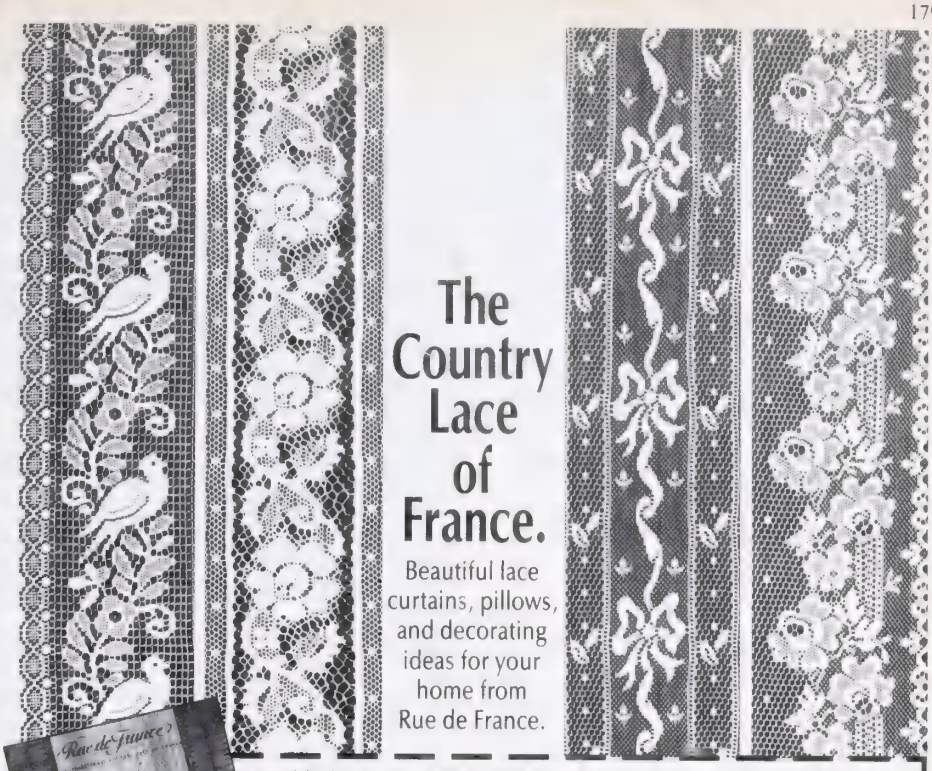
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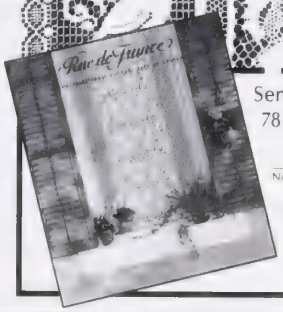
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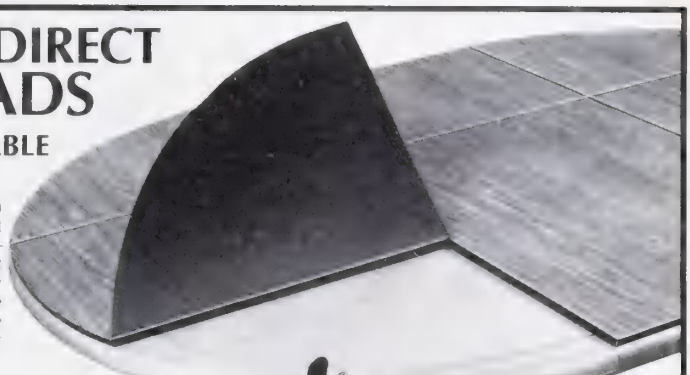
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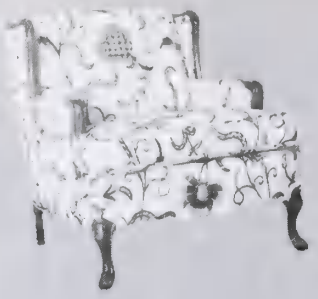
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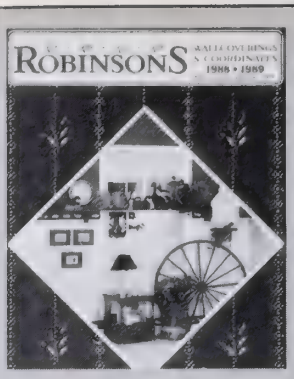
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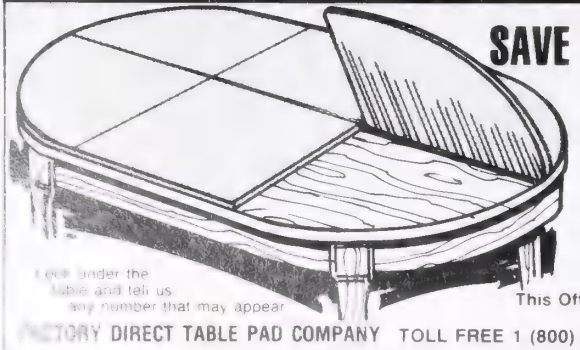
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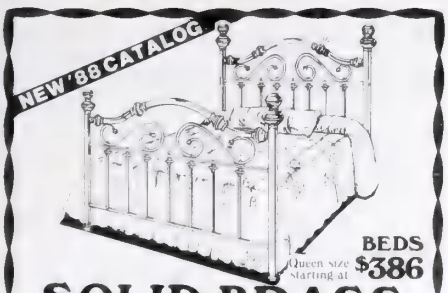
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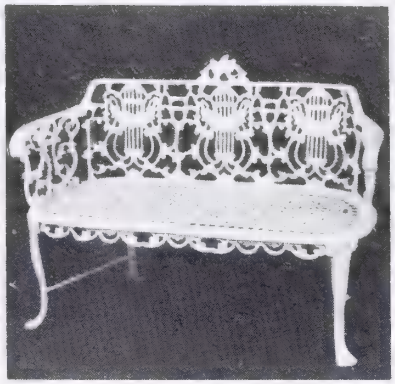
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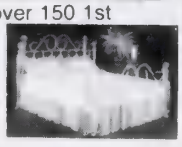
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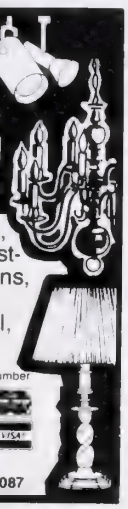
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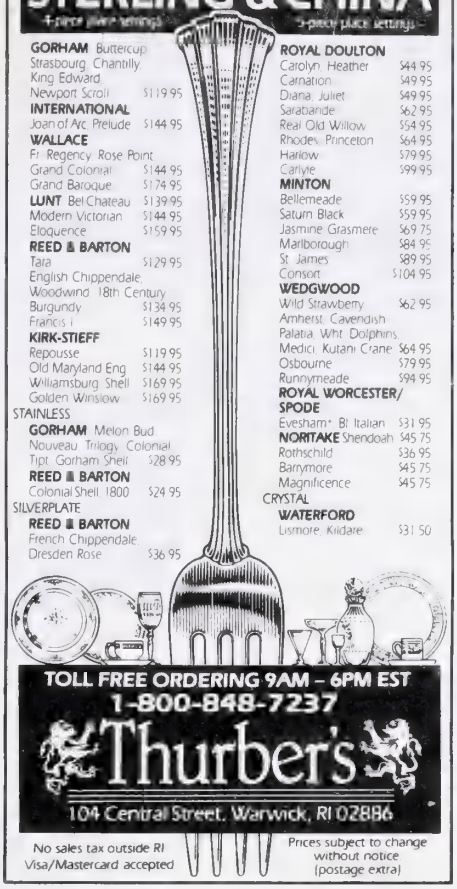
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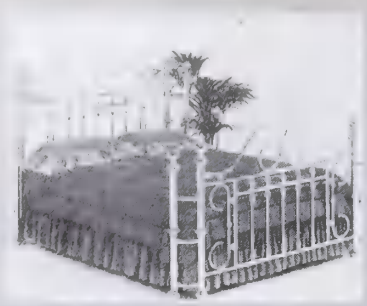
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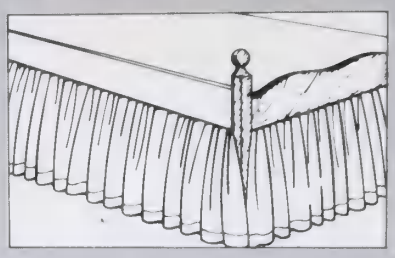
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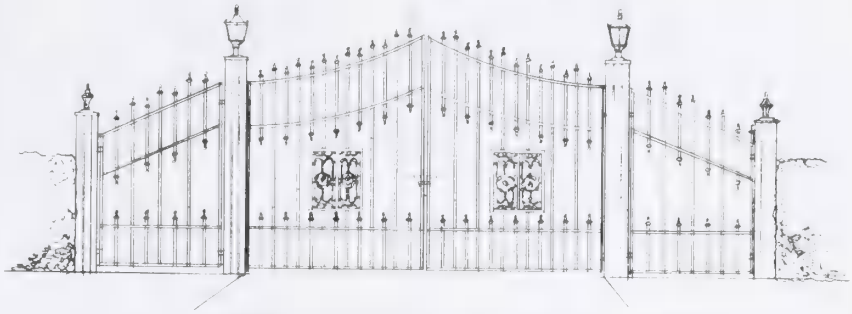


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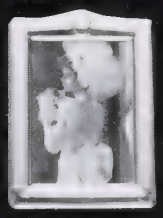
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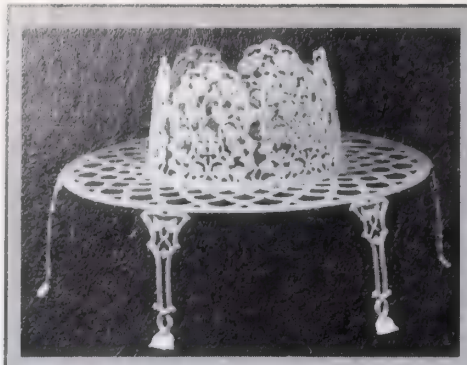
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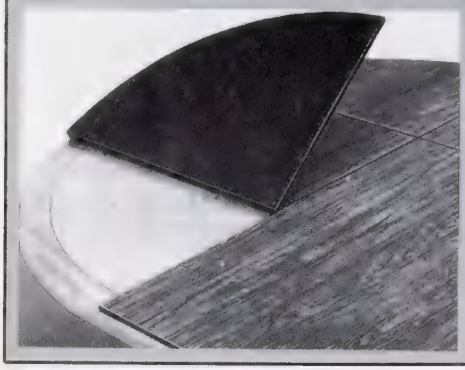
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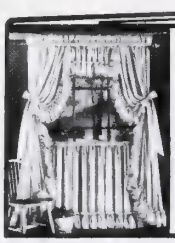
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☐ **What can you tell me about this old Japanese print? It measures about 15 by 10 inches. —M.E.K., Nashville, Tenn.**



Since the 17th century, Japanese artists have been making wood-block prints. They are considered pictures of the everyday world and generally depict landscapes, actors, military battles and daily life. To make a print, an artist first does a drawing. The drawing is then taken to an engraver, who cuts the picture from a block of cherry wood. Each color in the print requires a separate block. Sometimes as many as 20 blocks are needed for a single finished print. After the blocks are made, the printer mixes the colors and produces a finished picture. There are only about 200 prints made in each edition because with use the blocks become damp and swollen, and need to be dried for about six months. Your print was made by Utawaga Kuniyoshi, an artist who lived from 1798 to 1861. A fine first-edition print would be worth thousands of dollars. A later version has a value of only a few hundred dollars. Take your print to an art museum or a print dealer to learn more about the quality.

☐ **My grandmother's coffeepot was always called "the King's Rose pot" by my family. It is 11 inches high and is decorated with an orange-red rose, green leaves and blue trim. When and where was it made? —A.G., Georgetown, S.C.**



King's Rose is the name of the pattern on your soft-paste porcelain coffeepot. This type of porcelain was made in England for the American market from about 1810 to 1820. The stylized flower on your pot was given several names, including "Oyster King's Rose" and "Queen's Rose." Pieces decorated with the King's Rose pattern are rare and sell well to collectors. Your coffeepot is worth about $500.

☐ **My 12-inch-high vase is dark green with yellow daffodils. The bottom is marked "Grueby Pottery, Boston, USA." What is the age and value? —Mrs. W.D.B., San Diego, Calif.**



You own a well-known piece of art pottery made at the Grueby Faience Company of Boston. The company, which began in 1897, produced tiles and art pottery. The pottery was made by hand, and the exterior finish was deliberately left rough to give it a handcrafted appearance. The pottery was designed to go with Mission furniture. Most pieces were covered with a single-color matte glaze, usually green. Works with additional decoration and colors are rarer and more desirable. Grueby pottery became so popular that many other firms copied it; because other firms charged less, the Grueby company was finally forced to close in 1910. The record price for a piece of Grueby sold at auction is more than $14,000. Your vase is similar to the record-setting piece.

☐ **What do you call an oak chair like this one, and how old is it? —E.C.C., Phoenix, Ariz.**

In the United States we would say that you own a corner chair. But your chair appears to be English and was originally known as an angle chair, a writing chair or a shaving chair. The seat was positioned so that one leg was at the front of the chair. The back and arms were usually made from one continuous piece of wood. A shaving chair had an added high back that served as a headrest. The seat of a corner chair is wider than that of a side chair, so the corner chair was popularly used in a corner, at a desk or to hold the bedroom chamber pot. The corner chair was popular from about 1700 to 1800. Your chair dates from about 1740. If it has only minor repairs, it is worth about $1,500.■



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American Classics, 4944 Xerxes Ave. South, Minneapolis, MN 55410; (612) 926-2509 or 487-1349—Liz Heisler, a well-established wicker specialist, finds Victorian wicker getting scarce, but has a plentiful supply of Bar Harbor and Lloyd loom wicker dating from about 1917 and later. Accessories include magazine racks, étagères, dolls' carriages and birdcage stands. Shop hours are 10:30 A.M. to 5 P.M., Monday through Friday; Sunday, noon to 4 P.M. She ships nationwide and also operates a repair service.

Applegate Antiques, 100 Lincoln Way East, New Oxford, PA 17350; (717) 624-2137—The Applegates' antiques shop, open by appointment, is stocked with 200 to 300 pieces of restored vintage wicker from the late 1890s to the 1920s. Here you'll find Victorian sofas, tables, étagères, porch swings, table and floor lamps.

Circa 1890 Antiques, 265 E. 78 St., New York 10021; (212) 734-7388—Merry Gilbert keeps an ample stock of select wicker furniture. She concentrates primarily on living room, dining room and porch settees and sets of tables and chairs dating from 1890 to the late 1920s, but has modern pieces too. The shop is open Tuesday through Thursday, noon to 7:30 P.M.; Friday and Saturday, noon to 5 P.M.

The Emporium, 313 E. Kalamazoo Ave., Kalamazoo, MI 49007; (616) 381-0998—For 20 years Robert Medema has been ferreting out and selling 1920s and early-'30s wicker furniture in excellent condition. He also has a sprinkling of Victorian pieces in prime condition. His shop, open weekday evenings from 7 to 9 P.M., Saturdays and Sundays from 2 to 6 P.M., is for the serious wicker collector.

Ralph Kylloe Antiques, 288 Stone Bridge Dr., Nashua, NH 03063; (603) 595-2992—Mr. Kylloe specializes in Old Hickory wicker sets from the 1920s, all in excellent condition. He also has some twig, Adirondack and other rustic furniture and accessories, as well as a few small Victorian pieces like lamps and basket stands; he occasionally has fine Art Deco furniture. Viewing is by appointment only. He welcomes telephone inquiries.

Mary's Antiques, 9615 Manchester, St. Louis, MO 63119; (314) 962-3734—Mary Lucas and her daughter, Sally Kuper, have maintained a flourishing wicker business with Victorian furnishings and a variety of well-made pieces from the 1920s and later. Shop hours are 10 A.M. to 5 P.M., Monday through Saturday. Photos are sent on request. The firm ships everywhere in the United States and repairs wicker.

Pamela Scurry's Wicker Garden, 1318 Madison Ave., New York 10128; (212) 410-7000; *Pamela Scurry's Wicker Garden's Children,* 31 Highland Park Village, Dallas, TX 75205; (214) 528-6100—These shops specialize in the rarest and finest of Victorian wicker, and carry a lot of children's bedroom and nursery furniture and unusual small pieces. The stock of wicker dates from 1910 to the late 1930s. Shop hours are 10 A.M. to 5:30 P.M., Monday through Saturday. Polaroid photos of specific items are sent on request.

Serendipity, 108 F St., Eureka, CA 95501; (707) 443-8544—George Hooper has been a wicker-furniture specialist for more than 15 years. He stocks porch sets, settees, dining table and chair suites and a variety of rare Victorian pieces and oddities. He welcomes inquiries, sends photos and ships anywhere. Shop hours are 10 A.M. to 5 P.M., daily except Sunday.

Wicker Unlimited, 108 Washington St., Marblehead, MA 01945; (617) 631-9728—Marla Segal's wicker collection is abundant and well known among enthusiasts. She has pieces that date from about 1890 to the 1920s, including some Art Deco chairs and settees in superb condition. The shop is open seven days a week from 10 A.M. to 5 P.M. Shipments are made anywhere in the continental United States.■

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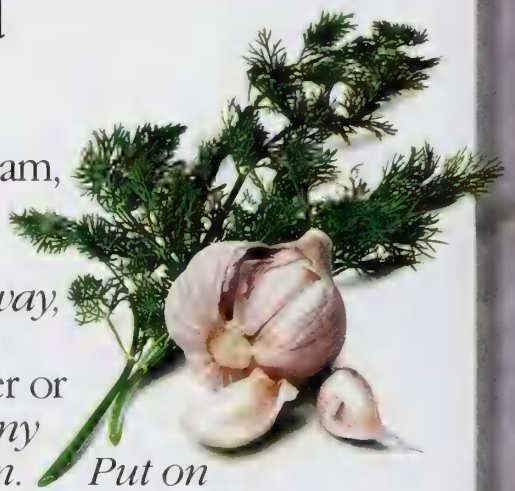
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¼ tsp. dry dill weed
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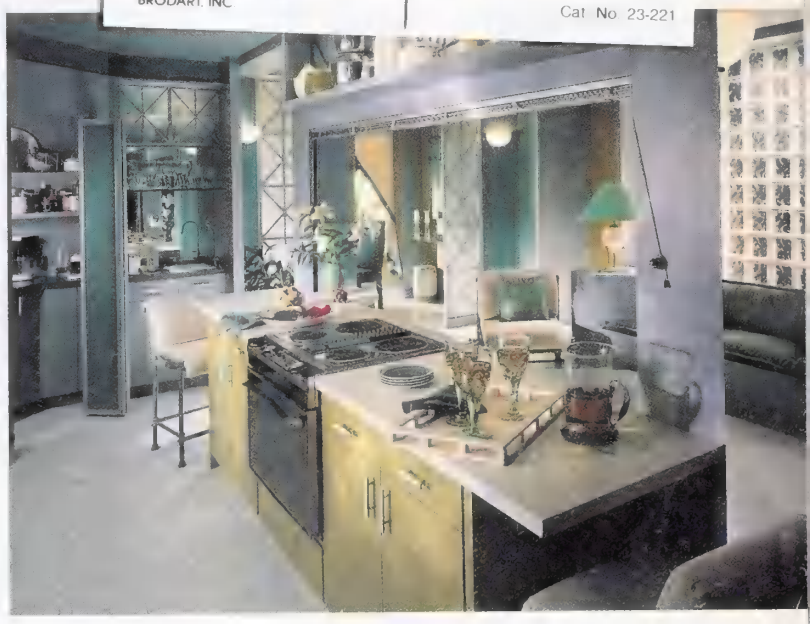
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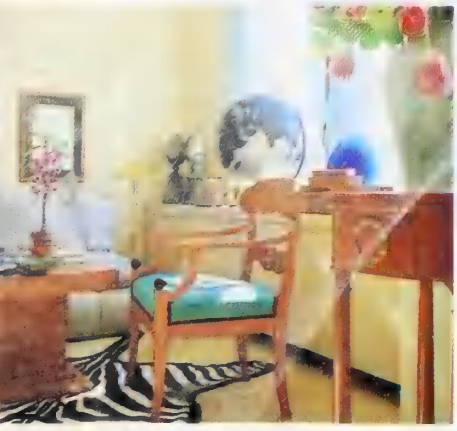
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HOUSE BEAUTIFUL



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101 Earthly Delights

COVER PHOTOGRAPH:
A cool corner of a garden designed by Nancy Goslee Power & Associates is the perfect retreat in June. Painted table, John Hall Designs. Ceramic mold, Montana Mercantile. Painted chair, Country Pine & Design. Wall painted by William Strom. Photograph, Tim Street-Porter.



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64 Country Livability

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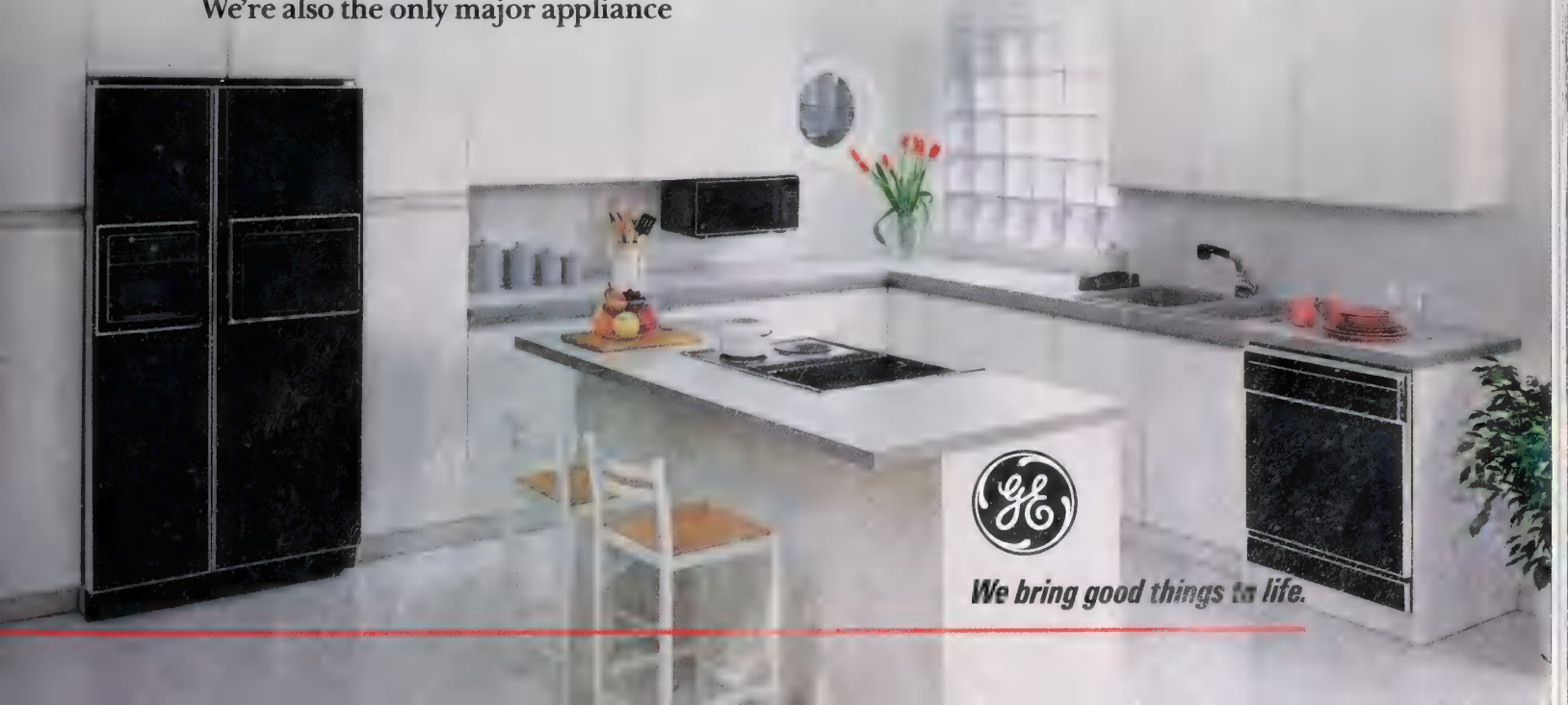
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Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

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THINKING ALOUD

WHETHER YOU'RE DECORATING A ROOM OR PLANTING A GARDEN, SERENDIPITY IS WHAT LEADS YOU TO EXCITING RESULTS

How does a resplendent garden grow? What accounts for the success of a beautifully decorated room? Planning, yes, but often it's an unexpected idea that sparks the scheme, as Executive Editor Margaret Kennedy explains.

—JOANN BARWICK, EDITOR



MICHAEL DUNNE

Having a clear goal is no guarantee of success—especially when it comes to decorating or gardening. In fact some of the most "successful" spaces look nothing like the ones you originally had in mind. Whatever project you're working on, along the way there are a lot of choices and compromises to make—and some things just happen. Serendipity is what leads you to exciting results, and that's what much of this issue is about.

For instance, when designer Martin Colaizzo began his garden, he tried growing vegetables. The vegetables failed, but one yellow 'Golden Showers' rose he'd planted prospered. So Mr. Colaizzo designed a gazebo with arbor extensions to show off the rose, and planted a few dozen more. Each June, with the roses in full bloom, the effect is blissful. It's a testimony to making the most of what works for you.

What works for me is usually something simple, but in a continuing search for what to grow in my garden, I am tempted and overwhelmed by the possibilities. Recently I attended three East Coast flower shows—in Boston, Philadelphia and New York City. I joined in the excitement of the crowds—professionals, experienced gardeners and, most enthusiastic, numerous young gardeners. In Boston, the garden by Allen C. Haskell deservingly won 10 awards and was a gold mine of ideas. His juxtaposition of plants was striking: the glossy round leaves of European ginger against the large lobe-leafed rodgersia, lacy ferns and glorious chartreuse 'Sum and Substance' hostas. On a rainy March day, it was worth visiting the New York Flower Show just to see the incredibly delicate beauty of the tree peony grown by the New York Botanical Garden. Never mind that peonies bloom for such a brief moment or that one rainstorm can reduce them to shreds; that one moment of perfection is simply breathtaking.

Every garden I visit provides more ideas. The garden you can see just a tantalizing glimpse of on our cover belongs to our West Coast editor, Nancy Goslee Power. Nancy is also a garden designer, and somehow she always manages to make the right choices—something I find tough. My plant list—which is actually a letter box full of scribbled notes—is completely out of control. Where do people like Nancy Goslee Power and Martin Colaizzo get their discipline and good sense?

When designer Richard Lowell Neas had a client afflicted with terminal indecision, who, after seeing dozens of chintzes simply couldn't make up her mind, he told her this: "Look, if you were in the best restaurant in Paris ordering dinner, everything on the menu would be delicious. If you wanted to eat, you'd have to choose. Any of these chintzes will make a pretty room, but you can use only one. So what will it be?" She chose one, and they proceeded.

Some people find that their most crucial choices get made *for* them. Heather Croner had dreamed for years about turning her old barn into a guesthouse-office. When the time came to do it, however, the barn was found to be unsound. Repairing it would have cost much more than building a new barn, so it was torn down. When designing a new structure, her architects kept the barn shape and red color but modified the old plan—and the result is richer for it.

Bill Goldsmith, whose French cottage you also see this month, never intended to live in France. He'd decided to spend some time there working on his drawings. He was introduced to a porcelain manufacturer who asked him to do some designs. Three years later he and two partners have their own porcelain factory, and his tableware designs are turning up everywhere—even in the movies!

Just about the only project in this issue that really turned out exactly as intended is Pamela Kay's Maine house. Before the Kays bought the house, they'd lived with only modern things. But they wanted a look that went with the 19th-century house, so Mrs. Kay sought out decorator Bunny Williams. It took eight years—making the right choices often involves patience—but Bunny Williams considers it the ultimate accolade when a visitor never guesses that a decorator has been near the place.

Still, it's nice to know that those of us who know exactly what we want but somehow get waylaid may yet have everything come out all right—and, a lot of times, even better than all right!■

Margaret S. Kennedy

MARGARET S. KENNEDY
Executive Editor



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MARIO DOES WINDOWS

BEHIND THE SCENES WITH A DECORATOR FAMOUS FOR HIS WAY WITH FABRICS

By ELAINE GREENE

Nothing looks worse to me than curtains up off the floor looking as though they shrank in a flood. Curtains should drag two to four inches on the floor. That is a luxurious look and it keeps out drafts. Now my mother went too far—she used to have her curtains about twenty inches on the floor, and she had to keep arranging each one like a fan.

Mario Buatta is making his workroom rounds—something he does frequently—and after eliciting a blood oath not to reveal any names, he is allowing this reporter to follow him around for a few days. Backstage in the decorating world is as colorful, professional and tense as backstage at the opera. While Mario goes about his exacting business, his running commentary begins to form a code of dos and don'ts.

I can't stand those flat wooden valances with a little scallop at the bottom and a tight piece of fabric covering it. If I want a relatively rigid effect, I use buckram—that's as far as I will go.

Mario's first move when he sits down with the head of one of his workrooms is a kind of emergency-room triage. He opens his gorgeous big Louis Vuitton attaché case—the ultimate chic model without the LVs—which is stuffed with documents of work in progress. "Here's who's screaming at me," Mario says, waving a handful of objects that he calls scheme boards.

Scheme boards are 11-by-14-inch sheets of white-surfaced cardboard on which the designer makes an ink drawing of a window treatment, a chair or a sofa, labeled with the client and room name. As soon as a purchase order has been executed, small samples of the fabric and trimmings (braid, rope, tape, fringe) are stapled to the board with notations of source and style number. There is no point in computerizing these records; the real goods have to be in hand—to be compared with what is delivered, to refer to in the fabric showrooms when other coordinating materials are being chosen. Scheme boards are also prepared to give an overview of every room, including all of the paint colors.



Mario Buatta in one of his most popular Kips Bay Boys' Club Decorator Show House rooms. A triple-lined curtain is trimmed with pinking, shirred tape, fringe and rope.

TOM YEE

The workroom conference is under way. Mario has established his "who's screaming" priorities. The workroom chief lists his problems in turn: "Where is the purchase order for the special bed-curtain lining?. . . The damask for the X's library finally came, and it's the wrong color. . . . Mario, is this the right height for the valance in the Y's bedroom?"

A lot of decorators hang the valance from the ceiling, but in tall rooms like my own—twelve feet—I prefer to see the cornice molding, so I hang the curtain a full two inches below that.

Some interior designers move with an entourage or send a junior designer to oversee production in the workrooms. Mario is a loner with no other decorator on his tiny one-secretary, one-assistant staff, yet he executes about 75 jobs a year—some as small as slipcovering a client's dining chairs, some as large as furnishing a whole empty house. "They want *me*," he says of his clients, "and I get it done, even if it takes a little longer." One thing Mario's clients are willing to wait for is his famous, fabulous way with fabric details.

This reputation will only be enhanced by Mario Buatta's huge current project, shared with Mark Hampton. Each designer is redecorating half the major rooms in the Blair House complex in Washington, D.C., our official national guesthouse for distinguished visitors. These two men, who will not be repeating any textile or window treatment, are creating in their nearly 50 rooms a showcase of early-19th-century Anglo-American decoration.

Blair House curtains require extra time: more intricate sketches, more workroom visits. For his routine (though never ordinary) private projects, Mario may do a rough drawing and tell his primary workroom "two swags and a jabot," knowing how well the order will be executed.

I hate chairs and sofas upholstered with short kick pleats and stiff linings and the whole skirt an inch off the floor. I love a loose slipcover look where the skirt goes to the floor and drops from the platform in front and straight down all the way in back.

The workroom where most of Mario Buatta's curtains are created, which we

Continued on page 14)

Continued from page 13

will call Stitchwell, occupies a large floor in one of Manhattan's light-industry buildings on a gritty truck-lined street. Stitchwell is at the top of the trade, but the workroom is in many ways typical. Carved out of the 10,000-square-foot space are offices, one incorporating a design library; storage racks for the bolts of goods waiting their turn to be transformed; a storage room for poles, rings and hardware; and a storage room for finished work. A complete woodworking shop on the premises turns out cornices, custom finials, carved four-poster beds, intricate frames that become domed tops for those beds, and much more.

In upholstering a bed, you have to be consistent. If the headboard is shirred, the dust drop has to be shirred—not pleated. If the headboard is tailored, the dust drop has to be tailored.

Stitchwell's main room contains special niches where finished curtains are hung to be evaluated and pinboard walls where full-scale paper or muslin mock-ups of valances are tried out. Stitchwell has 20 work stations: high, sturdy tables measuring almost five feet wide and from 12 to 14 feet long, thickly padded and covered tightly with clean muslin. Here cloth is cut, and the layers and trimmings that form one of Mario's curtain panels are hand-stitched or made ready for the sewing machine.

The accomplished at-home curtain maker who improvises such a work table—in the dining room, kitchen or Ping-Pong room—will find that copying a classic three- or four-layer drapery panel with trimming finally becomes a possibility.

My rule of thumb for the width of curtain panels in a traditional house or apartment is that each measure a window width and a half, adding up to a total of three times the window width for both panels. I dislike skimpy curtains narrower than that, but a greater width is no good either. Bulkiness is as bad as skimpiness to my eye.

The typical Mario Buatta curtain or valance consists of the decorative outer material, a black lining to shut out the daylight, a thick flannel lining for body, and a pretty back lining—usually a small print—to enjoy when drawing the curtains or passing by outdoors. Then there is the confectionery trimming: a fringe or two fringes, a tape or two tapes, braid, rope, shirred welting, pinking. "I never just seam the front edges," the decorator says. "That's like a dress left unfinished. The sumptuousness is in the details."

He explains his special interest in curtains: "I always think of windows as being part of the architecture of a room. So many of our American rooms lack the visual richness of scale and detail seen in older houses abroad, so I think windows need to be dressed up in a strong way. My greatest influence was the English designer John Fowler, who understood windows better than anybody." Two books Mario Buatta refers to constantly are *English Decoration in the Eighteenth Century,* by Mr. Fowler and John Cornforth, and *The Inspiration of the Past,* by Mr. Cornforth, half of which is about Mr. Fowler's work.



Mario Buatta and workroom owner Al Rothberg, working together on the decoration of one of the antique beds that will furnish the Blair House complex in Washington, D.C., our official national guesthouse.

HE NEVER JUST SEAMS THE CURTAIN PANELS: "THE SUMPTUOUSNESS IS IN THE DETAILS"

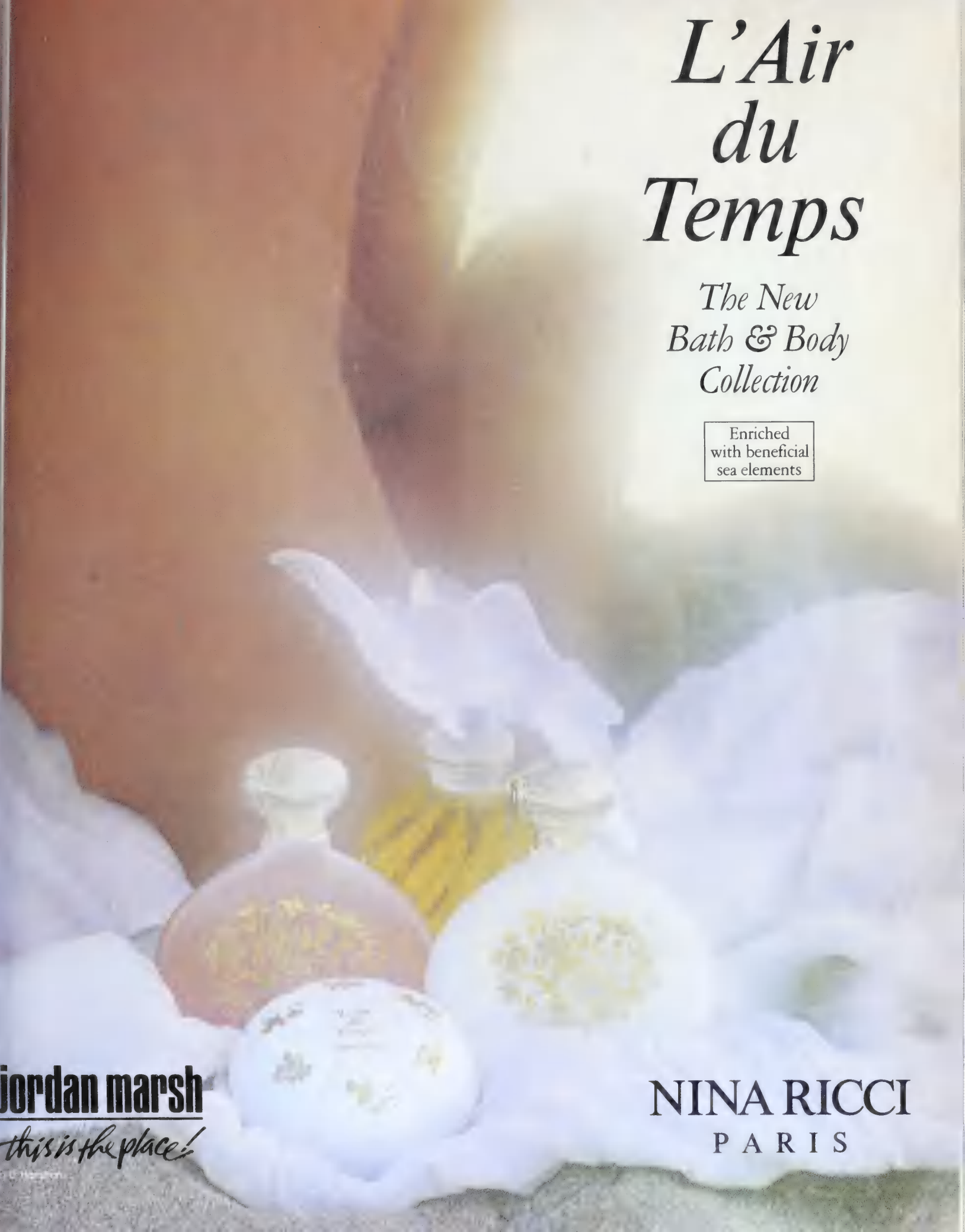
"Fowler simplified the overelaborateness of the late Victorians," Mario continues. "He made curtains and upholstery of cotton, linen, ticking, even dish-toweling—in place of the customary heavy silks—the same way he placed straw matting on the floors instead of layers of antique rugs or wall-to-wall carpeting."

I hate curtains to the sill—they cut the room in a strange place, although sometimes heating fixtures force you. A sort of café curtain looks all right to me if you have floor-length curtains on either side. Roman shades and balloon or festoon shades can be pretty too.

Mario Buatta uses several upholstery workrooms. Depending on the company's strengths, he will choose one for a fat tufted sofa, another for a trim Bridgewater chair. Every upholstery shop includes a large showroom where the muslin-covered sample Bridgewaters, tuxedos, Chesterfields, Syrie Maughams and their many cousins are crowded together like a herd of big white animals. There the designer envisions the finished piece: its fabric, trimming, skirt style, cushion detail. There, as in the curtain workroom, sumptuousness is born.

Because textile showrooms are crowded during the day, the Buatta office contains a big library of samples from which he orders, but when Mario is in a hurry, he visits the fabric houses. "Out of stock" is a real and chronic danger, and showrooms offer both computerized answers on availability and displays of substitute materials for a quick switch. Tagging along, we discovered that for the Prince of Chintz (a designation made by TV reporter Chauncey Howell that Mario doesn't argue with), even the loftiest supplier of $85-a-yard braid and $200-a-yard fabric will stay open after closing time to complete an order.

Something I find very ugly is a sofa with no welting on the cushions, although double welting is just as bad . . . . And aren't those karate-chopped pillows awful? Sometimes you see a whole line of them on a long banquette, plumped-up pillows all in a row, smashed down exactly in their middles. The pillows I love are soft, maybe with Turkish corners, and lots of discreet details, like a Chanel suit. There is nothing nicer. ■


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HB/6/88Q

PORTABLE DINING

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Ah, summer. Going to the beach, you say? The mountains? The park? Why not bring lunch—a loaf of bread, a jug of wine, the whole thing. But leave those paper plates behind. Today's serious picnicker knows that the new outdoor dinnerware is sturdy and attractive, and that carry-alongs like these can turn the ground floor into your *other* dining room.

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DARA CAPONIGRO
Photographer
MARCUS TULLIS



Through the woods (*above, clockwise from top left*): Blond-wood salad bowl, $20, Platypus. Washed-green slatted place mat, $33, Mike Jones for Chateau X. Salt shaker, $10; pepper mill, $16; both, Williams-Sonoma. Wood-handled Aspen flatware, $25 per setting; spreader made of horn, $18; both, Frank McIntosh at Henri Bendel. Maize mat, $40, Crate & Barrel. Anodized-aluminum cups, $7.50 each, Conran's. Wood tray, $45, Wolfman-Gold & Good Company. Muslin napkin, $15, Mike Jones for Chateau X. Salad plate, $20, Platypus. Folding knife, $7, Williams-Sonoma. Antique corkscrew, $75, Zona.

By the beautiful sea (*right, clockwise from top left*): Cooler bag, $35; roll-up towel, $35; both, CoCoBana. Napkins, $2 each, Trade Associates Group. Table, $20, Crate & Barrel. Salt and pepper shakers, two for $5, Wolfman-Gold & Good Company. Utensils, $3 for a three-piece setting; glasses, $15 for four; plates, $10 for four; all, Majestic. Bottle, $5, Conran's. Picnic basket, $64, Palecek. Canvas chair, $35, CoCoBana. Wine cooler, $20, Cool Tote. Maize rugs, $25 each; squares, $4.95 each; all, Conran's. Flatware by Andrée Putman, $100 for a set of four knives and forks, Sasaki. Canteen, $14, Crown Corning.

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5. Georgian Mirror, or "looking glass," in delicate burl walnut with Prince of Wales feathers in gold leaf.

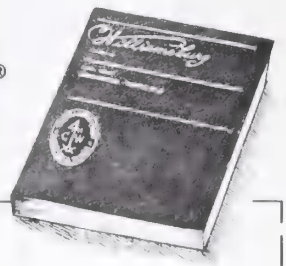
6. Mahogany Table interpreted by Kittinger from a Queen Anne-style dressing table, circa 1750, probably made in tidewater Virginia.

7. The Williamsburg fabrics by Schumacher on the sofa, pillows, stool—and that of the drapes—are but a few of more than 60 patterns in some 300 colors.

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From Thornhill Farm



"In Hinesburg, Vt., there will be the Hardie Playhouse, the children's summer theater, all rights reserved, especially for their grandmother"

By DEE HARDIE

From the very first moment I saw the second floor of the small barn attached to our house in Vermont, I knew it had another role in life. It was a natural, a summer theater, of course, for grandchildren.

Or did I see it as a stage for my own flights of fancy, a playhouse for the grandmother who devours the theater sections of newspapers, whose greatest girlhood tragedy was that she didn't look anything like Katharine Hepburn, who still sits through every last credit at the end of a movie, not knowing a single name, but not wanting to miss a thing?

Who knows? Who cares? This is a twin-bill. And I am pleased to announce that in the 1988 season in Hinesburg, Vt., there will be the Hardie Playhouse, the children's summer theater, all rights reserved, especially for their grandmother.

But first there is work to be done. There must be a plywood stage, box seats made from boxes, orchestra seats from hay bales and no curtain, because if Shakespeare didn't need one, neither do we.

As writer and producer, I already have my repertory company, perhaps a bit young, but showing great promise. Albert, our male lead, now six, has always been a mimic, and needs little prompting. Whenever I ask him to do anything—within reason, that is—he says, "Whatever you say, sweet Momma Dee." What a line! I bet he says that to all the girls, but if you have a good line, why not use it?

He may also turn out to be our set designer. The other day, while we were on a train, he kept bringing back to our seats those cone-shaped paper water cups. After crayoning designs on them, he turned them upside down into a village of tepees. Our first production may just be *Hiawatha*.

RITA MAAS

Edith, four, our leading lady who loves to tell her age, unlike other actresses, has always had a Tallulah Bankheadian determination, and is crazy about wreathing herself with jewels. She's also very funny. It's hard to steal a scene from Edith, but then there's Meriwether. Not quite two, she is already waiting in the wings.

Creating this theater in the barn, amazingly enough, has helped me clean up my own act at Thornhill. Now I know what to do with all those 1950s hats I couldn't bear to throw away, the wide-brimmed black straw with roses trellised around the crown, the neat navy cloche. And when I look in my closet, I no longer see old clothes—I see *costumes*. I knew I was saving them for something. Especially that ruby velveteen housecoat, bought impulsively for quiet, intimate evenings at home. It has now become the courageous cloak of a warrior about to go into battle. (Note: Write a battle scene.) And that orphaned cover of an old trash can, almost on its way to the dump, is now the shield of a three-foot knight. And it was Albert's idea.

The magic of the theater is beginning to work. That's what I wanted. I want our grandchildren and their friends to see what joy it is to create, how exciting it is to make a world that can open and close.

You can't give your grandchildren an imagination, but you can certainly stir up whatever they might have. Give them a nudge. I want to give ours something they'll always remember, even after the last acts of summer childhood.■

Dee Hardie's Views From Thornhill *has just been published by Atheneum.*

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ELIZABETH HATHON

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ELIZABETH HATHON

HEAVEN SCENT ▶

It sounds like a dream life-style to us: Sharon Ackland grows bed after bed of old-fashioned flowers, dries them in her Michigan house, then arranges them in potpourri-filled clear plastic boxes. Her floral still lifes include a 10-inch round box *(above)*, $60; a 5-by-7-inch rectangle, $20; a 4-by-6-inch rectangle, $14; available by mail.





GEORGE BENNETT

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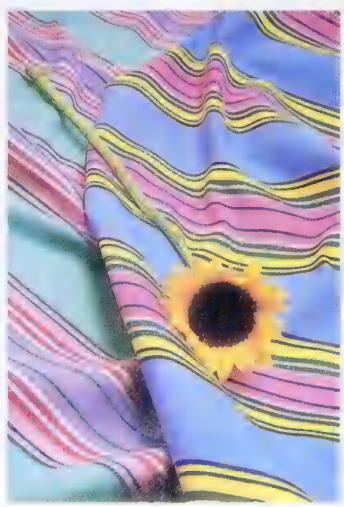
▲ REV UP YOUR RATTAN

The sort of vintage-looking porch furniture we wish we could inherit: a table and chair painted with the illusion of age by artist Anthony Cava. His process? To transform the chair ($129 in natural), he brushed on a thin wash of pink and cream Benjamin Moore latex paint and rubbed it off in certain areas so the rattan would look worn. With the table ($219 in natural), he took a different tack, applying thick coats of blue and green paint and getting it in the cracks so the table appears to have been "repainted every generation or two." For a complete how-to, see page 124. Our source for bargain rattan imported directly from China: John Rogers Rattan Outlet, 92 Main St., Southampton, NY 11968; (516) 283-0715.

▼ OUT AND ABOUT

Finally, there's an outdoor fabric that really earns its stripes. Made of revolutionary Dralon®, Waverly's new weaves are weatherproof, rotproof *and* washable. Not only that, they breathe and feel like cotton canvas, and look handsome indoors. Imported from France and Scotchgard-treated, 18 stripes and solids are available (two Cabana weaves are shown below) for about $26 a yard; call (800) 423-5881 for more information.

• Among the best buys in garden furniture are Yield House's modular pine benches and tables ($49 and $59 unfinished, in easy-to-assemble kits); call (800) 258-4720 for a free catalog. ▶



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STYLE BEAT

▼ CABINET FEVER

Cynthia Kozlowski was so inspired by our Nov. '87 feature "What to Do With the TV" that she pulled out her drafting board and came up with this: a pine corner cabinet whose trompe l'oeil curtains hide a 24-inch slim-line TV—handsomely. Like many of the pieces by the self-taught cabinetmaker—who works out of her 1810 farmhouse in Pittsford, N.Y.—this cabinet ($1,250) has a rich patina that comes from several layers of paint. Each coat is hand-sanded or rubbed. The final finish is a stain.





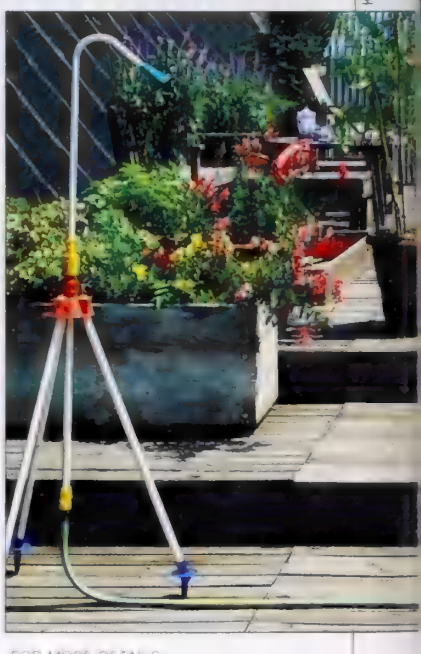
TOILE, COURTESY OF THE BALTIMORE MUSEUM OF ART

▲ DECORATIVE ARTS SCENE

"Toiles de Jouy" (a sample, above) is appearing at The Baltimore Museum of Art, to June 26; the intricacies of "Lace" are being unveiled at The Saint Louis Art Museum, to Aug. 21. ▪ Catch up on "American Art Pottery 1880-1930" at the Renwick Gallery, Washington, D.C., to Oct. 23, and "The Long Island Country House, 1870-1930," at The Parrish Art Museum, Southampton, N.Y., to July 10. ▪ **Decorator showhouse spotlight:** the Junior League of Monmouth County, Inc., Designer Showhouse IV, May 22 to June 12, Shrewsbury, N.J.; the Milwaukee Symphony Women's League Decorator Showhouse, June 8 to 26.

▶ SUMMER SHOWER

Running through the sprinkler and drinking from the garden hose—kids' stuff, right? Well, even if you're not a kid, you can still have fun cooling off—with this portable shower *(right)* from Milano. All you have to do is hook up your hose and turn on the water: about $45. ▪ If you're like most gardeners, by now you're tired of dragging out the garden hose. Good news: Gardener's Eden's Hose Pot ($78), in sturdy earthenware, stores the hose discreetly. Thread your hose through the bottom at the beginning of the summer—and recoil it inside each time after you water the garden. ▶



KARI HAAVISTO

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PEOPLE



MICHAEL DUNNE

▲ BORDERLAND

The problem with a lot of elaborate wallpaper borders, laments London decorator Jane Gordon Clark, is that "you can't get the swags to match at the corners." This frustration is exactly what led her to design her Ornamenta line of precut trompe l'oeil wallpaper motifs—swags, rosettes, bows, tassels, knots and other decorative elements—which you can mix to create your own custom borders. Or, for that matter, you could use just a bow and a tassel to "hang" a picture, or recruit a few swags to edge the four sides of a plain window. The possibilities are endless! Mrs. Clark's elements of style, which come in red, blue, green, beige and other colorways, range from about $20 to $49 per piece. They're available through designers and architects, at Clarence House, 211 E. 58 St., New York 10022.

▼ OH, MAIA!

Ronaldo Maia, of the one-and-only flower arrangements, now has Casa Maia to his credit. His new decorative arts shop, at 1143 Park Ave., New York 10128, contains a wondrous potpourri of exclusive designs: hand-blocked linens ($8 and up), botanical prints hung from masculine suede bows ($115 each), newly gilded rusted tin sconces ($115 each), and glass-topped tables ($900 each) with oxidized Pompeiian bases. And then, of course, there are dried topiary trees (from $95). The blend is simply theatrical, somewhat baroque—and pure Maian.





WALTER SMALLING

▲ GREENER PASTURES

If you'd been a friend of Thomas Jefferson's, it's likely you would have received seeds and cuttings from his Monticello gardens. That greening-of-America spirit is being recultivated by John Fitzpatrick, director of The Thomas Jefferson Center for Historic Plants. Some 32 varieties of seeds propagated from the old gardens are now available by mail. The mahogany garden bench above ($1,750) is another authentic revival. Made in the 18th-century tradition, it's painted dark green and measures 35 inches high, 8 feet wide and 17-1/2 inches deep. For a free seed list and details on the bench, write to Monticello, PO Box 316, Charlottesville, VA 22902.■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



PHOTO: CLARA VON ALCH

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HANDMADE IN VERMONT

HUNDREDS OF CRAFTSPEOPLE LIVE IN THE SMALL TOWNS AND HILLS OF WINDHAM COUNTY; MANY OF THEM WELCOME VISITORS TO THEIR STUDIOS

By JACQUELINE FRIEDRICH



L. Carlene Raper, a quilter who experiments with trompe l'oeil patterns, with an unfinished Norwegian Round Star quilt. Behind her are the hundreds of pieces of fabric she chooses from.

Every collector knows the moment when the first enchantment with the color of a vase or the pattern of a quilt—a pure, aesthetic pleasure—gives way to curiosity about the maker of the object. Why did he choose this particular blue glaze? How did she arrive at this juxtaposition of fabrics? What influences from past teachers or traditional crafts show up in the design? You can find the answers to a lot of questions like these in Windham County, in southeastern Vermont.

While no one can give precise figures on how many potters, weavers, spinners, woodturners, glassblowers, furniture makers and blacksmiths actually live in Windham County, local estimates run as high as 100 in the Putney area alone. (The total population of Putney is 1,850.) The concentration of so many fine artisans—many of whom will open their studios by appointment—makes southeastern Vermont a not-to-be-missed destination for the crafts lover.

A lot of the studios here also happen to be tucked away in the wooded hills or near picturesque villages. (All of the craftspeople will give explicit directions when you call for an appointment.) On the way to a potter's kiln, for instance, you might cross an ancient covered bridge or spot a steepled meeting house rising above the trees or count five or six early-19th-century houses along the road. But intriguing as these peripheral discoveries are, nothing compares to the thrill of walking into a dark barn and seeing a welder at his forge, or hearing the high-pitched screech of a woodworker's machinery or seeing the hundreds of ravishing fabrics that a quilter chooses from.

It is exactly this excitement that you will feel when you walk into the Green River Forge, where Ed Kadlubkiewicz is making a candlestick of iron. Even on one of those bright blue-green days so typical of Vermont, the inside of the building is dark, except for the smoldering coals on the forge. Mr. Kadlubkiewicz, who learned the craft of welding and blacksmithing in his native Poland, pounds the tip of a thin five-foot-long bar into a fan-shaped wedge. Moving quickly, he buries the iron under the coals until it is red, then transfers it to the anvil. He puts a thin hammer on the hot wedge, and his striker, Peter Hannan, begins striking the top of Mr. Kadlubkiewicz's hammer. Time and again he strikes, flattening the wedge into something that looks like a duck's webbed foot. Mr. Kadlubkiewicz hammers, refires and hammers again, until the duck's foot resembles a single petal that closes on itself. At last it becomes apparent what he has made: a calla lily, one of his signature designs.

Mr. Kadlubkiewicz and his violinist wife, who both emigrated from Poland several years ago, live way back in the wooded hills south of Brattleboro. As you drive to their house and the Green River Forge, you can see the welder's work on farms all along the way: the hinges on a barn, a fanciful weathervane of a rooster with an extravagantly plumed tail, a horse stall with the occupant sticking its head through a wrought-iron circle embellished with wrought-iron swirls. It seems appropriate that Mr. Kadlubkiewicz's work is part of the agricultural landscape, because the themes repeated in his richly ornamented designs are all about nature. He works calla lilies, cattails, birds and flowers into music stands, entrance gates, candle holders and candelabra, park benches and railings. And nothing better illustrates the alchemy of his art—the transformation of rigid iron into ethereal, romantic forms—than the railing on the back porch of the Yellow Square Gallery in Brattleboro: a row of delicately arched birds.

After visiting Ed Kadlubkiewicz in the Guilford area, you can drive over to Marlboro to Malcolm Wright's studio and kiln.

(Continued on page 32)

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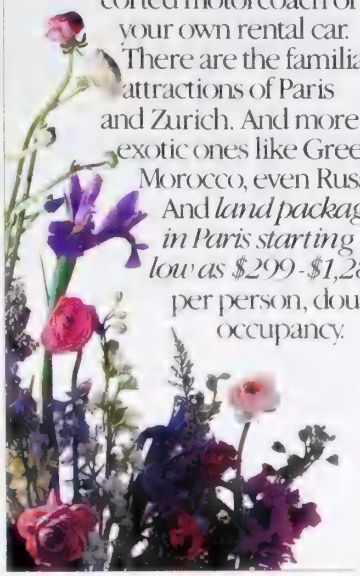
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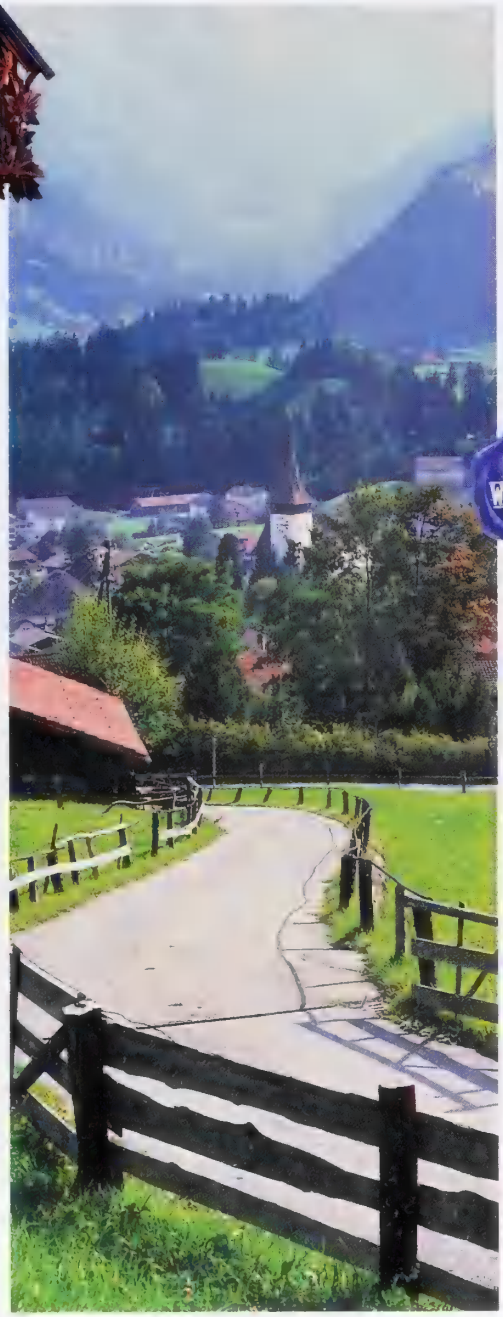
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TRAVEL:
HANDMADE IN VERMONT

Continued from page 30

"Iron is malleable in the same way that clay is," he says, "but you can work with clay directly. You don't need a hammer. That interests me."

Among the region's artisans Mr. Wright is regarded as something of a guru. In fact, just about any craftsperson you meet in the county can recite the broad outlines of his history, which includes studying Japanese pottery in this country and spending three years in Japan, where he apprenticed for a 12th-generation potter, Tarouemon Nakazato. When he returned to the United States, Mr. Wright built his first kiln and established the pottery program at Marlboro College in Vermont, where he taught and trained apprentices for 10 years.

After arriving at Turnpike Road Pottery—off a rocky dirt road east of Marlboro—you can pause for a quick look at Mr. Wright's workshop before following him down a hill to an open barn. The barn is dominated by a split-bamboo climbing kiln. Built by Mr. Wright in 1972 from a Nakazato plan, the wood-fired kiln is 21 feet long and 6 feet wide, and consists of four chambers. It takes two months for him to make enough pots to fill the chambers, and another two weeks to bisque-fire, decorate and glaze each piece.

Pottery From a Wood-fired Kiln

"Once I put a pot in the kiln, it's out of my control," says Mr. Wright, explaining why he likes a wood-fired kiln. The variations in color and texture are due to temperature differences within each chamber of the kiln. (The temperature can range from 2,300 degrees Fahrenheit to above 2,600.) The front of a 16-inch pot, for example, might be quite different from the back; its color and texture will manifest the consequences of having been subjected to higher heat at the front of a chamber. Responding to unintended variations and surprises in each piece is a big part of why Malcolm Wright enjoys working with clay. "You design in your brain," he explains, "and then train your hand to respond. The hand must work with this obnoxious material—clay—that has a mind of its own."

Mr. Wright makes both hand-thrown and extruded pottery. Among the hand-thrown pieces are strong, tall vases and lamp bases; large salad bowls that look light enough to levitate; tea ceremony bowls for both summer and winter; serving bowls with graceful lobed rims that suggest

(Continued on page 36)


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TRAVEL: HANDMADE IN VERMONT

Continued from page 32

cloud or flower patterns. Most of these are glazed in soft, quiet colors such as *chun* blue, light orange and off-white. Quick brushstrokes, suggesting butterflies or leaves, complete the patterns. With the extruder, which Wright compares to a giant Play Doh machine, he experiments with more unusual forms, like sleek gondola-shaped flower vessels; off-center cube vases; long tubular vases; boxes shaped like pairs of wings; tripod vases inspired by ancient Chinese tripod ewers. These forms are all glazed shiny black.

Although many of these pieces look purely decorative, they are also quite functional. That his pottery is functional is important to Mr. Wright. He feels that when you use a piece of pottery every day—pick it up, carry it, fill and empty it—you enjoy its texture, weight and shape in ways you wouldn't if the piece were simply sitting on a shelf. "Even when a dinner plate is being scraped off and washed, when it's in its ugliest state," he says, "it has a tactile life that should also be satisfying."

Woodturners Near Marlboro

A dirty dinner plate, or rather a stack of them, struck by a shaft of sunlight, is exactly what inspired woodturner Michelle Holzapfel to create her novel wood works—sculptures that reflect the domesticity of daily life: a tea tray with folded napkins, fruit tarts, pastries and tea sandwiches; a large embroidery hoop with a piece of checkerboard quilting; a bowl filled with balls of yarn, an unfinished scarf hanging from it; a deceptively simple box that looks as if it has been wrapped in plain brown paper. "These are things that haven't been explored in wood," says Ms. Holzapfel, "and what I'm trying to do is make people stop, look and pay attention to what's happening now—to see the beauty of everyday life."

She lives and works with her husband, David, at Applewood (the name is a poetic translation of the German "Holzapfel"), just off Route 9 near Marlboro. In the workshop at Applewood you can hear the buzz of a chain saw and the low-pitched screech of a machinist's lathe. Because the Holzapfels pick cumbersome, irregular logs—knobby and fissure-streaked—to turn into refined forms, they use industrial tools such as auto body grinders and chain saws as well as all of the traditional sculptor's tools.

Left over by loggers as unusable, logs that are spalted or that have burls offer woodturners irresistible challenges. Burls are like warts—the rapid growth of wood cells creates exotic patterns. Wood becomes spalted in the initial stages of decomposition, when attacking fungi make swirling patterns reminiscent of marbling, watered silk or topographical maps. The inherent beauty of the wood persuades most turners to fashion classically shaped vases. Ms. Holzapfel does make traditional bowls and vases, but she, with her "everyday" pieces, and her husband, with his muscular furniture designs, are also exploring newer forms.

For Mr. Holzapfel this means African-inspired masks and tables on bases of wood carved in the form of three men, arms raised, hands touching. He has also fashioned a writing chair from the root system of a birch and spalted maple. It looks like an old-fashioned grade school desk that simply grew—fully articulated and polished—in the middle of the forest. "Triangles Table," on the other hand, is aerodynamic. The base of the glass-topped table is a single thick triangle with two attached triangular wings. More "traditional" coffee tables have large burl bases that look like massive, upside-down chanterelle mushrooms topped with slabs of irregularly shaped spalted wood—the patterns could be a Rorschach test. "It's no wonder," Mr. Holzapfel says, "that some of our best clients are psychiatrists."

Weaving and Quilting

In contrast to the whir and buzz of lathes and saws at the Holzapfels, an utter tranquility prevails in the studio of weaver Lucy Gratwick, who works in a converted garage behind her house in the hills above Marlboro. From her loom you can look down on the steeple of Marlboro's town church and out toward Mount Monadnock in New Hampshire. Here Ms. Gratwick makes both clothing and housewares—from feather-light loose-weave summer shawls to vivid, densely woven place mats in bright primary colors, to light blankets made from soft merino wool in brown, cream and white patterns, and soft throws in pinks, heathers and corals.

Tranquility also prevails in the home of L. Carlene Raper, who makes quilts. The studio of Ms. Raper's house in Westminster West, a whistle stop slightly northwest of Putney, is stocked with pieces of more than a thousand fabrics—calicos, solids, Pima cottons, jacquard weaves, damasks and batiks. Ms. Raper plays with trompe l'oeil patterns, and windows are a common theme. Studying a quilt called Ice Tangle, for example, you feel as if you're looking through a window frame onto a geometric pattern of marble stone tablets. Sixteen Frames similarly teases the viewer into seeing a pastel mountain range beyond the 16 silhouetted frames. Other patterns, such as Phantom Diamond, hide the title shape in a complex web of squares. The hidden shape appears only when the viewer steps back. Shades Afloat looks like an Escher print of flying birds.

Because her designs are so complex, Ms. Raper no longer quilts her works. The dimension added by quilting would, she feels, both distract the viewer and diminish the overall impact of the quilt by making the design too busy. She illustrates this point by running her hand along another of her designs, a quilt made several months earlier. Eighty-three stars, each with eight points, compose the field. Stars in a range of pinks in the top right-hand corner spin down into stars in deeper blues and greens at the center of the quilt. The pattern rivets the eye.

Glassblowing Near Putney

While you are near Putney, you might want to visit Robert Burch, a glassblower. Mr. Burch also teaches the jitterbug and the lindy to local dance groups in the area, and he compares the timing and coordination needed for those dances to the skills required for glassblowing. However, as you watch Mr. Burch working in his converted barn, you may be reminded more of the grace of Fred Astaire than of the spins and swings of teenagers doing the jitterburg. Gliding from the crucible to scoop a "gather" of honey-smooth glass on a long blow pipe, he backsteps to a bench where he sits and rolls the hot glass on a wood block, then sashays to the reheating furnace, where he gently twists the pipe to keep the molten blob from sagging.

The perfume bottles that Mr. Burch creates may also remind you of Fred Astaire, for they look very much like something he might have given to Ginger Rogers. The shapes are traditional and some are simple, clear glass. Others have surreal landscapes or undulating patterns. Paperweights and vases are more experimental in form, but everything Mr. Burch makes is fire-polished and shaped by hand; he uses no molds. Ranging in size from three to eight inches, the pieces generally have a glass shell encasing a colored pattern or landscape. In a five-inch-high vase, for example, the clear casing encloses a landscape of

(Continued on page 38)



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TRAVEL: HANDMADE IN VERMONT

Continued from page 36

cobalt sky with a full moon over an abstract mountainous earth pattern. Mr. Burch and 10 other Putney-area craftspeople have organized an annual crafts tour in the fall. Following the directions on a pamphlet, shoppers can visit studios on the tour during a two-day period.

Galleries in Brattleboro

From Putney you can drive down along the Connecticut River to Brattleboro for one last stop at a weaver's studio, and after that, you can browse through the crafts galleries in the town. Meg McCarthy, whose studio is in an office building on Main Street, makes Norwegian flat rugs. Called *krokbragd,* these stiff three-by-five rugs are woven of wool and linen. The intricate patterns—bands of flowers alternating with bands of trees and stars—are reminiscent of the yokes of Norwegian sweaters. The colors are vibrant: turquoise accented by forest-green, pink complemented by aqua, mauve and burgundy.

Brattleboro is a good place to wind up a crafts tour, especially if you visit these three galleries: Delectable Mountain Fabrics on Elliot Street (where you will find textiles in wonderful colors and textures), the Yellow Square Gallery and Vermont Artisan Designs on Main Street. At the Yellow Square Gallery, which offers crafts from all around the country, be sure to look for the iron railing made by Ed Kadlubkiewicz. Vermont Artisan Designs represents mostly local craftspeople, and there you will recognize Malcolm Wright's pottery and Robert Burch's perfume bottles, vases and paperweights, and the featherlight shawls and throws of Lucy Gratwick. The pleasure of seeing these pieces comes as much from recognizing the workmanship as from knowing what kind of kiln the pottery has been fired in and from remembering Lucy Gratwick's view of Mt. Monadnock from her loom and the image of Robert Burch gracefully gliding around his workshop. If you see other works you like, by all means ask the gallery owner or assistant for the name of the artisan, and ask whether he or she likes to have visitors at the studio. If so, call, make an appointment and set out on your own. Watching artisans at work will change forever the way you look at crafts.■

Jacqueline Friedrich, a free-lance writer who specializes in travel, spends as much time as possible in Vermont.

THE SPECIFICS

The craftspeople

When you call to make an appointment with each of the craftspeople, ask for directions to the studio. Each artisan is practised in explaining the twists and turns of the country roads to people unfamiliar with Windham County.

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David and Michelle Holzapfel: (802) 254-2908
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The Whetstone Inn, one of only a few buildings in the village of Marlboro, is a local favorite. Visitors to the Marlboro Music Festival book years in advance. (Dinner is served on concert nights in summer, on Saturdays in winter.) Address: The Whetstone Inn, Marlboro, VT 05344; (802) 254-2500.

The Durkin family runs The Longwood Inn on Route 9, which has 11 rooms, four efficiency suites and a dining room where smoked mackerel in honey-mustard sauce, fettucine with pancetta, spinach and tomatoes, and even just plain roast beef are served. Address: The Longwood Inn, Route 9, Marlboro, VT 05344; (802) 257-1545.

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INDOOR "OUTDOOR" SPACES

CONVERT OR ADD ON? TWO APPROACHES THAT ACHIEVE ONE GOAL: OPENING YOUR HOUSE TO NATURE

By HUGH HOWARD

It didn't seem that way at first, but Lewis Singer really did know what he wanted: a porch. "You can't have a porch without a house to go with it," he remembers thinking, so he and his wife, Jana Golden, began house hunting in earnest.

The house the Singers fell in love with was a disheveled cottage in Woodstock, N.Y., that had been built in the 1930s for a one-time Broadway showgirl. After acquiring the place, the Singers learned that in her old age the former dancer had kept goats on her property, some of them even *in* the house.

The Singers bought the house as a country hideaway. Its setting was private: an isolated hillside at the end of a dirt road. The rough-cut exterior clapboards and plain wood interior with its tall fieldstone fireplace gave the structure a simple, rustic quality that matched the Singers' vision of a weekend escape from their work life in New York City. "But we were back where we began," Mr. Singer recalls. "We really did want the focus of our house to be some kind of porch."

What the Singers built, from a design by the firm of R.M. Kliment & Frances Halsband Architects, was a small shed addition containing a new kitchen *and* an indoor "porch." The old kitchen could then become a bedroom for the Singers' new baby. From the front, the original house looks much as it once did; only when you enter do you see the changes.

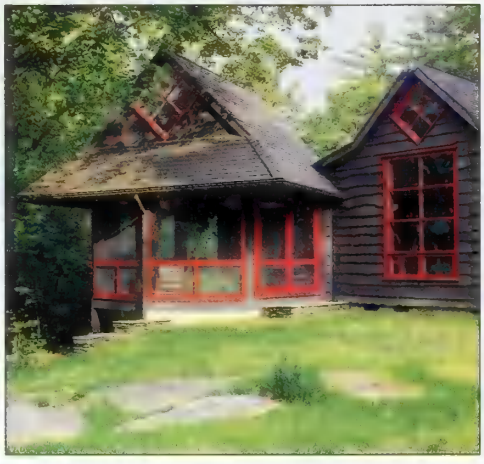
As before, the front door opens directly into the living room with its vaulted ceiling. Although this room remains very much a warm and welcoming space, your eye is drawn to the far wall, where a large combination window now opens up a magnificent forest vista. As you approach the window, you see an opening that leads into the new kitchen, which is awash in sun from a large skylight and the adjacent porch. The kitchen's link to the porch is a mix of door and window openings.



A cool, comfortable spot on a hot summer day, the Singers' octagonal porch feels light and spacious with its high ceiling and abundance of windows. Chair fabric, Arthur Sanderson & Sons.

As the Singers had hoped, the porch addition has become the center of their family life in the house. It's shaped like an octagon and screened, and its roof forms a kind of square hat with a broad brim, or overhang, that helps keep the space cool in the heat of the day.

With its plain shapes, rough clapboards and earthy color, the Singers' addition complements the rustic charm of the original structure. The porch has more corners and is more complex than the house itself, but the contrast enlivens the whole structure. Tall windows incorporated into the living room scheme, plus diamond-shaped windows at each peak, create a two-dimensional link between old and new sections.



The gable windows of the porch *(left)* and the living room *(right)* unite old and new structures.

A different approach. Richard and Elizabeth Ahlin also knew from the first day they owned their house in Westminster, Mass., that *something* had to be done. The house comprised two wholly separate sections then. In front was a simple Greek Revival vernacular structure containing a parlor, a dining room and a bath downstairs and three bedrooms upstairs; the rear section was a tumbledown building that contained an outmoded kitchen, a narrow porch and a laundry room that resembled a corridor. There was also a barn plus a woodshed that, the Ahlins were told, was known as

(Continued on page 45)









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INSPIRED REMODELING

Continued from page 40

the "bird room" since in years past it had been used to house chickens.

Today the Ahlin and Singer houses have more in common than the fact that previous owners coexisted with animals. Recently the Ahlins, too, found a way to bring the outdoors into the heart of their home. But they had to tear down a building before they could create the indoor "outdoor" space they wanted.

The back building was virtually demolished. What replaced it was a rectangular structure with a plain gable roof abutting the front section.

The Ahlins' house is their principal residence, so they had to be able to control temperatures year-round in the new space. In this they succeeded handily, realizing they could harness the sun for heat. They were aided by the fact that the renovated room faces south and virtually its entire south wall is glass.

This room has the illusion of being divided, yet is one multiple-use space. The kitchen half, with its round table and country-style cabinets, is both workable and sociable. An arch links it to the dining room in the front section of the house. In its utility the new indoor "outdoor" space echoes the "hall" of an Early American home. Much of the Ahlins' family life is conducted there. What unites the elements you find here is the heat source: a highly efficient wood stove. The renovation has produced an all-year living space that relates the gardens and natural world outside to the controlled environment inside.

Other solutions. The previous examples explore two ways to incorporate a feeling of the outdoors into a home, but they are not the only ways. A less costly yet equally workable option would be to change the fenestration. A large bay window can turn a blank wall into a three-dimensional extension of interior living space.

Another alternative would be to enlarge an existing window within the plane of one wall—or to devise a combination of shapes like those in the Singers' living room. You could also create a grouping topped by a semicircular sash with a sunburst pattern of muntins. The effect of such a window design is to make the room within seem larger, lighter and more functional.

The Ahlins and the Singers were able to integrate their desires for views and natural light into new spaces harmonious with their existing homes. These additions make each house more livable as well as more inviting.■

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By KEN DRUSE —— Herbs are easy to grow, right? Yes and no. Given a location that suits their needs, they can be undemanding. But like many plants, they are often either neglected or else killed with kindness.

Part of the problem is that all of the plants that we grow for flavor, fragrance or medicinal purposes are called the same thing: *herbs*! The word comes from "herbaceous," which describes plants with soft, succulent tissue. One look at woody lavender, rosemary and thyme, though, and you'll notice that they aren't herbaceous at all—which means that they need stronger sunlight and drier soil than, say, peppermint or basil. If you learn the various types of herbs, you'll be well on your way to growing them successfully.

Some herbs are *annuals*, plants that grow, flower, set seed and die in a single season—basil, cilantro and borage, for example. Annuals are quite easy to grow. You should treat them like a crop, much like corn or tomatoes. They do well in the vegetable garden or in large containers filled with rich, moist soil, and can be harvested throughout their single season.

Biennials and *bulbs* belong among the vegetable garden rows too. Biennials, which are usually harvested in the same season they are planted, are any plants that return a second season to form seeds—parsley and angelica, to name a couple. Herbs like garlic or chives, which are prized for their fleshy undergrowth or spiky leaves, are grown from bulbs.

Herbaceous perennials, which die down to the ground in the fall and return each spring, can be grown anywhere in the garden, even among a border of perennial flowers. Members of the lively mint family are all herbaceous perennials; some of them do too well, though, and become invasive. You can grow them between the house foundation and the walk to keep them in check.

Subshrubs are the herbs of legend. These low-growing woody plants are perhaps the best known of all herbs because they have such rich flavors and fragrances. Lavender, lemon verbena, scented geraniums, marjoram, sage and oregano are all subshrubs. Many of these plants first appeared in the Mediterranean, hugging windswept, rocky coastlines anywhere they could establish a roothold.

This knowledge means power to the herb fancier. The hardy (frost-tolerant) members of this group will thrive in a knot garden, or perhaps within intricate paving designs. They need plenty of heat, nutritionally poor soil and very good drainage—conditions characteristic of their cliffside homes. These very requirements also make subshrubs excellent candidates for container-growing—not in the giant half-whiskey barrels that the annuals would adore, but in terra-cotta pots.

You can arrange a substantial collection of subshrubs, such as lavender, rosemary and thyme, to decorate the sunny threshold of the kitchen door. Larger pots can be set around the patio to soften the hard edges of paving and furniture. A collection of scented geraniums could be grown in twin plant stands to flank the entrance to a high-traffic area. As passersby brush against the fuzzy foliage, the essences of rose, orange, lemon, nutmeg, peppermint and coconut will fill the air.

Some members of this group can even be trained into topiaries like the one above

(Continued on page 50)

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The Tutankhamun Papyrus from The Franklin Mint



GARDEN GUIDE

Continued from page 46

and on page 99. A single woody stem can be tied to a stake and encouraged to grow vertically. When the tip reaches 12 inches or so, it should be pinched to start side shoots. Continual snipping will make the top bushy so that the plant becomes a *standard,* resembling a small tree with a ball-shaped top. Trailing herbs, such as prostrate rosemary, can be tied to wire forms in the shapes of hearts or animals.

All of these potted plants will enjoy summering outdoors this year, but come September, you'll have to find space indoors. Again, take a tip from their homelands. Subshrubs will still want sunlight, but now they'll need cool temperatures and high humidity. If you don't have a cool, sunny window and your home is dry and you can't send these plants to California or Corfu for the winter, try leaving the hardy ones, such as thyme and lavender, in the garden. Take them out of their pots and place them in a protected spot in the garden. Cover the plants with a thick but lightweight mulch, like straw or salt-marsh hay. You might also be able to "winter" these plants in their containers in very cool spots around your home: a corner of the garage, an unheated basement or mud room with a window nearby.

Come spring, when the weather warms and the honey bees appear, you can begin to reintroduce these potted plants to the outdoors. Take them out for an hour the first day, two the next, and so on, until they're ready to stay out all day. Plants grown this way can last for years. And the subshrubs can become a part of your life that lingers like a savory fragrance and conjures nostalgic memories.

It is said that nothing takes us back like sweet smells. When the lavender blooms, you'll be transported not only to faraway times but also to the faraway places from which these special plants came. ■

ALL ABOUT TOPIARIES

Learn more about creating topiaries, herb or otherwise, from a new book by experts Barbara Gallup and Deborah Reich, *The Complete Book of Topiary* (Workman, $10.95). The authors lead you step by step through the making of all kinds of topiaries—ivy, hedge, espaliered fruit trees, even decorative mock topiaries. Herbs are here, too: Lavender, rosemary and myrtle find a place among the evergreen hedges and the vines in the book's list of "Twelve Top Plants for Topiary." And if you have room for more than a potted garden, you can delve into another beautiful age-old way to grow herbs—in a knot garden, an imaginative and often mazelike configuration of low, level beds and ornamental lines of dwarf shrubs or herbs.

The authors also list places where you can get all you need to start and grow topiaries on your own, from frames and pots to plants. Here are some of their mail-order sources to help you on your way to a fanciful herb garden—plus public gardens to visit for inspiration.

Sources for plants and seeds

Carroll Gardens, Inc.
444 E. Main St.
PO Box 310
Westminster, MD 21157
(800) 638-6334

Caprilands Herb Farm
Silver St.
Coventry, CT 06238
(203) 742-7244

Logee's Greenhouses
55 North St.
Danielson, CT 06239
(203) 774-8038



Naomi's Herbs
11 Housatonic St.
Lenox, MA 01240
(413) 637-0616

Sunnybrook Farms Nursery
PO Box 6
Chesterland, OH 44021
(216) 729-7232

Taylor's Herb Garden
1535 Lone Oak Rd.
Vista, CA 92084
(619) 727-3485

Well-Sweep Herb Farm
317 Mt. Bethel Rd.
Port Murray, NJ 07865
(201) 852-5390

Sources for frames and kits

Exotic Blossoms
PO Box 2436
Philadelphia, PA 19147
(215) 271-2440

Irene's Topiary
3045 North Academy
Dept. CIL
Sanger, CA 93657
(209) 875-8447

The Kinsman Co.
River Rd.
Dept. 451
Point Pleasant, PA 18950
(215) 297-5613

Meadowbrook Farm
1633 Washington Ln.
Meadowbrook, PA 19046
(215) 887-5900

Merry Gardens
Camden, ME 04843
(207) 236-9064

Noah's Ark
1299 Starkey Rd. #74
Largo, FL 34641
(813) 539-8590

Topiary, Inc.
41 Bering St.
Tampa, FL 33606
(813) 254-3229

Totally Topiary
PO Box 191
Stockton, NJ 08559
(609) 397-2314

Vine Arts
PO Box 03014
Portland, OR 97203
(503) 289-7505

Gardens to visit that feature herb topiaries or knot gardens

Brooklyn Botanic Garden
1000 Washington Ave.
Brooklyn, NY 11225
(718) 622-4433

Chicago Botanic Garden
Lake Cook Rd.
PO Box 400
Glencoe, IL 60022
(312) 835-5440

Denver Botanic Gardens
909 York St.
Denver, CO 80206
(303) 575-3751

Garden Center of Greater Cleveland
11030 East Blvd.
Cleveland, OH 44106
(216) 721-1600

National Herb Garden
United States National Arboretum
3501 New York Ave. N.E.
Washington, DC 20002
(202) 475-4815

Wave Hill
675 W. 252 St.
Bronx, NY 10471
(212) 548-4833■



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JUNE 1988

OUR BEST SMALL APARTMENTS

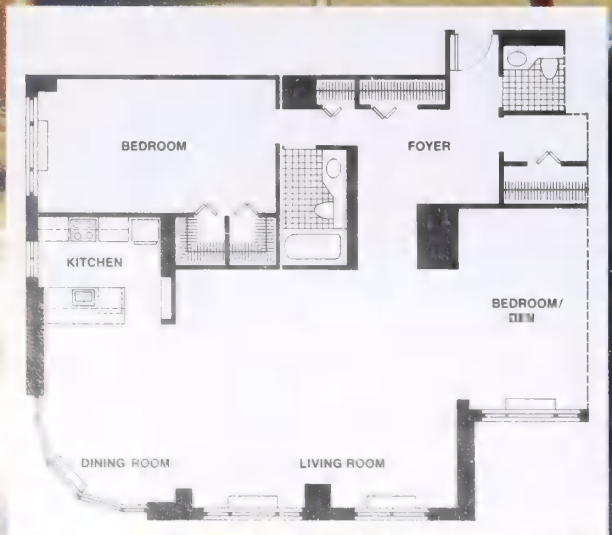


How to make every inch count in boxy rooms? Here are real-life solutions to a modern dilemma, plus retail sources. ▶

Photographed at Liberty Residences, Battery Park City, NYC. Sofa, $2,231, Jay Spectre Collection for Century. Prints, $235 each, vase, $340, rectangular frame, $65, all, Sarreid, Ltd. Antique chair, $2,300; pedestal table, $1,800; both, Macy's Herald Square. Coffee table, $1,295, Grange. Globe, $650, Lost City Arts. Pineapple finials, $1,800, Limited Editions. Double frame, $130, Barneys New York. Floor lamp, $510, Chapman Manufacturing Co., Inc. Curtain fabric, $17 a yard, Waverly.

FOR RETAIL SOURCES AND STORES NEAR YOU SEE HB READER ADVANTAGE PAGES

Designer George Constant set the dining area on a three-inch platform to create the feeling of a separate room and enhance the view from the dinner table



While this living room looks luxuriously ample, there's hardly a gratuitous inch of space. It functions as a place for formal entertaining, family living and everyday dining (the kitchen is standing-room-only). Designer George Constant made the room appear larger by setting the dining table on a three-inch platform and adding as many seating groups as possible. "A room always feels big when you have lots of interesting places to sit," he says. Another space-expanding strategy was to wrap the room in one color with striated wallpaper ($19 a roll, Imperial Wallcoverings) that matches the sisal (Merida Meridian, $42 a square yard). An angled daybed provides airy sleeping space for guests. Daybed, $2,500; dining table, $1,500; both, Michael Shannon Associates, Inc. Dining chairs, $913 each; table, $1,238; both, Casa Stradivari. Club chairs, $2,995 each, Grange. Coffee table, $849; pillow fabric, $41 a yard; both, Jay Spectre Collection for Century. Bench, $1,464, Karges. Fabric on daybed, $24 a yard, Waverly. Telescope, $1,750, The Glass Eye.►

FOR RETAIL SOURCES AND STORES NEAR YOU SEE HB READER ADVANTAGE PAGES

OUR BEST SMALL APARTMENT I

Designer Rooms At Retail





Creamy muslinlike curtains, hung from a wrapped pole that extends two feet beyond the window frame, create the impression of an entire wall of light. Curtain fabric, $13.50 a yard; club chair fabric, $40.50 a yard; both, Waverly. Wall fabric, $30 a yard, Jay Yang for Fabriyaz. Vanity chair, $968, Casa Stradivari. Quilt, $750; pillowcases, $150 and $170 each; all, Pratesi Linens. Birdcage, $2,700, Macy's Herald Square. Throw, $93; tapestry pillow, $165; both, Jane Wilner at Barneys New York.





Rx for small rooms: Keep the furnishings simple; dress the walls in a dramatic print

There are two varieties of small rooms, points out George Constant: those blessed with high ceilings and moldings and those that suffer from "the curse of newness"—the bland lines and low prefab ceilings in evidence here. To compensate for these flaws, Mr. Constant relied on cosmetic solutions. In the bedroom, he added character with a bold, space-expanding print on the walls. "It creates such a strong architectural background that furnishings can be very simple," he says. To finish the walls, he glued on blue braid trim (see it also on the curtain tie-backs, bottom left). "Plain walls without moldings don't have to be boring," he says. Further proof of his point are the inventive wall treatments in the living room. There he edged walls with a narrow strip of wallpaper—a subtle, inexpensive way to add depth and dimension. In the den area, wallpaper strips in floor-to-ceiling "Xs" give the illusion of architectural detailing.►

Photographer KARI HAAVISTO

With such a strong print on the walls, Mr. Constant was careful to choose quiet furnishings—an airy steel bed ($3,000, Michael Shannon Associates, Inc.) that he draped in only two corners; an overstuffed club chair ($1,500; ottoman, $624; both, Drexel Heritage) that matches the carpeting ($100 a square yard, Karastan). Ruffled vanity cover and candlestick lamps; all, Thorp & May Designs Ltd. Bowl, $140, Kosta Boda. Antique mirror, $1,900, R. Brooke, Ltd. Antique gilded plaque, $2,200, Macy's Herald Square. Bedside table, $938, Casa Stradivari. Telephone, $60, Sharp Electronics. Urn, $400; red box on brass base, $370; both, Sarreid, Ltd. Vanity accessories, R. Brooke, Ltd., Nancy Marshall Antique Collection, Ltd.

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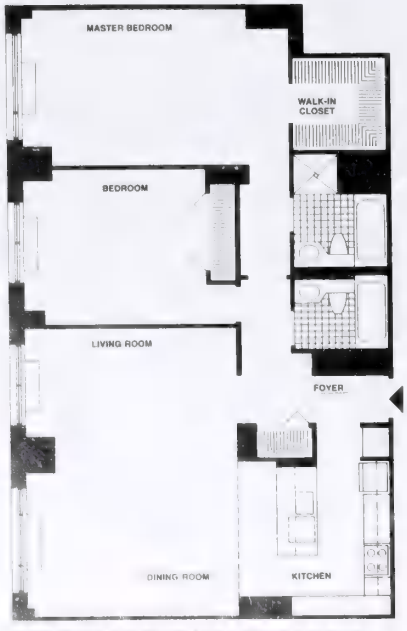
A light, space-opening backdrop for graphic country furnishings

If there's one thing all apartment dwellers yearn for, it's extra space. Second only to that is architectural character. This apartment had neither. But it *did* have big windows and a great view.

"These were shoe box rooms," says Lyn Peterson of Motif Designs, who, with partner Kristiina Ratia, created the illusion of spaciousness with light background colors and strong lines. In the living area, for instance, they opted for white walls, rug and sofa. To keep the space clean and uncluttered, the designers snuck in lots of storage: They used a chest instead of a coffee table; coaxed a tall, narrow cupboard into a corner; and extended the radiator cabinet wall to wall to add hidden storage—not to mention a long shelf for collections.

The shutters on the radiator cabinet and on the windows provide architectural interest. ("They are also functional," notes Ms. Ratia. "They control daylight, and at night conceal the darkened windows.") More detail comes from the Gothic-arch screens and even the birdhouses, whose peeling paint adds a rough texture.►

Flooring, $3.50 to $4 a square foot, Tarkett Hardwood Division. Shutters, $50 and $80 a set, Maywood. Sofa, $1,880, Pearson Co. Pillow fabric, $30 a yard; cushion fabric, $39 a yard; both, Motif Designs. Rug, $499, Capel Rugs. Wicker chair, $460, Palecek. Cupboard, $3,800; chest, $750; both, Evergreen Antiques. Rocker, $2,500 for two, Milne Antiques. Screens, $475, Cynthia Beneduce Antiques. Quilt, $650, Marston Luce.



FOR RETAIL SOURCES AND STORES NEAR YOU SEE THE READER ADVANTAGE PAGES

OUR BEST SMALL APARTMENT II

Designer Rooms At Retail





Within a single room, distinct zones can be created with flooring, lighting and wall pattern

In an apartment with limited space, rooms have to do double—or triple—duty. This room functions for living, dining *and* food preparation. Within the open plan are distinct "zones." The living area, for instance, is anchored by a rug. The kitchen is separated visually by wallpaper, tile flooring and lamps. An island counter also helps set off the kitchen—and provides an extra work surface and a place to have a quick breakfast.

The designers paid careful attention to how the kitchen would look from the other end of the room. They left the standard kitchen cabinets but "upgraded" the counters with marble. Tying together the space are common decorating elements: Shaker-style seating, graphic motifs and the black and white scheme.

Down the hall, the tranquil blue and white bedroom is a place apart. Its dramatic four-poster bed, the ultimate luxury in a city apartment, is a testament to the designers' philosophy. "Your apartment should be a retreat," Ms. Peterson says, "no matter what its size."►

Above: **Wallpaper, $20 a roll, Motif Designs. Floor tiles, $7 a square foot, Hastings Tile & Il Bagno Collection. Counter, $100 a square foot, Marble Tile & Terrazzo Corp. Faucet, $160, American Standard. Stools, $251 each, Nichols & Stone. Cannisters, $595, Howard Kaplan Antiques. Wreath, $200, Wolfman-Gold & Good Company. Mixer, $280, KitchenAid. Desk, $850, Cynthia Beneduce Antiques. Candlestick lamp, $227, Kostka.**

Opposite: **Table, $605; cupboard, $2,685; both, Habersham Plantation. Chairs, $273 each; bench, $691; all, Nichols & Stone. Quilt, $1,200, Thos. K. Woodard. Glasses, $28 for four, Williams-Sonoma. Engravings, $3,500 and $5,500, W. Graham Arader III. Doll chairs, $95 to $225, Susan Parrish Antiques.**

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES





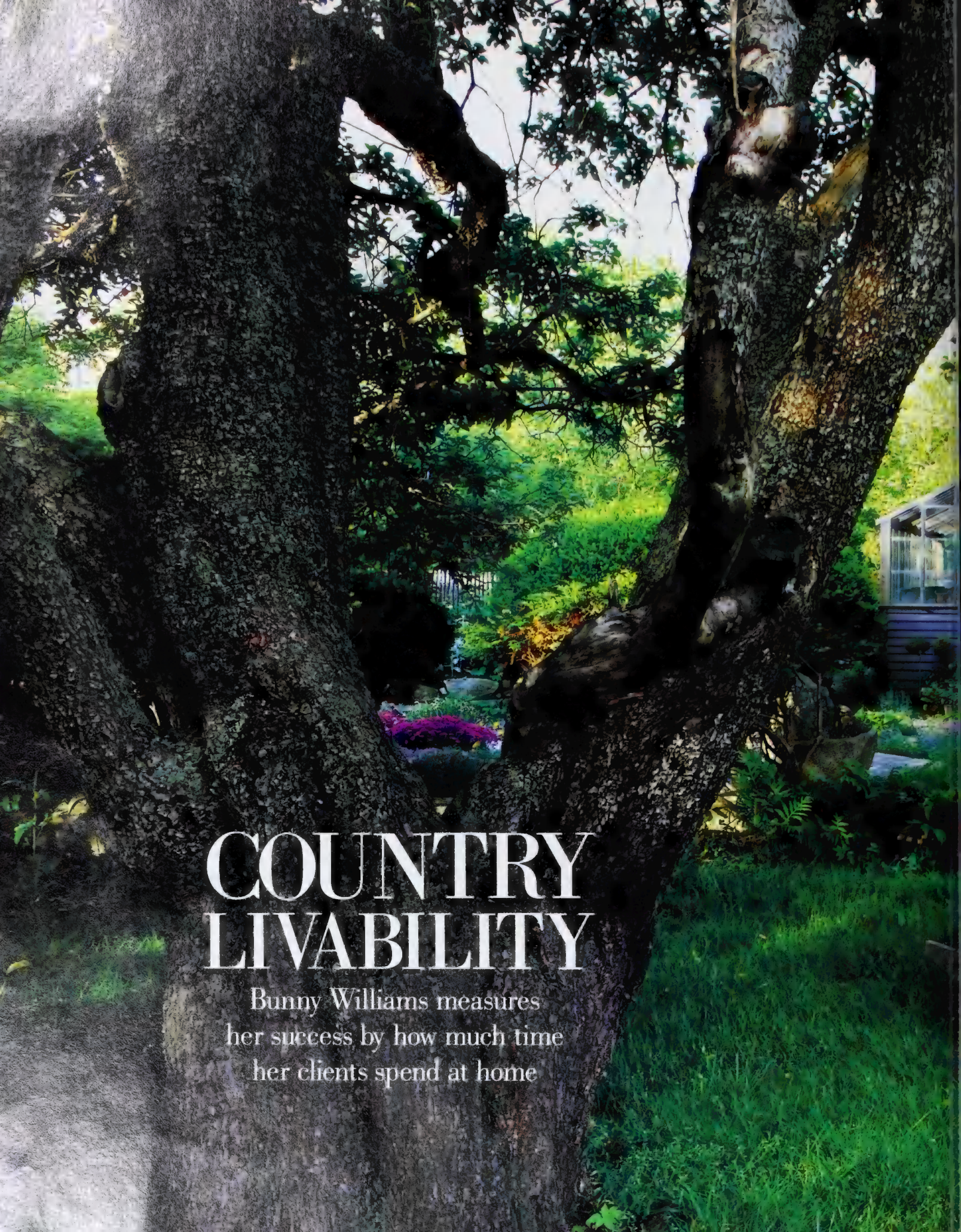
The tall poster bed actually makes this modest room seem larger than it is

You might be surprised to see such a big poster bed here. The designers got away with it by keeping the rest of the furnishings to a minimum. Queen-size bed, $910; hunt board, $810; bench, $795; all, Habersham Plantation. Wallpaper, $20 a roll; border, $4 a yard; both, Motif Designs. Chair, $345, Nichols & Stone. Birdcage, $1,850, Howard Kaplan Antiques. Pillowcases, $130 a pair, Garnet Hill. Spread, $895; quilt (on rack), $5,800; both, Judi Boisson. Rugs, $11 a square foot; quilt (on wall), $1,100; rack, $275; shams, $150; all, Thos. K. Woodard.■

Editors JODY THOMPSON-KENNEDY *and* DARA CAPONIGRO *Photographer* PETER BOSCH

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES FOR MORE DETAILS, SEE PRODUCT INFORMATION





COUNTRY LIVABILITY

Bunny Williams measures her success by how much time her clients spend at home



When Bunny Williams began decorating this house, she took out all the foundation planting, which had grown above the windows. "The rooms need all the light they can get," she says. "And besides, when foundations are this beautiful, you don't need plants."►



Hallmarks of livability: chairs close together for easy conversation, down-filled cushions

At a time when many of the country's best decorators are creating designer-label rooms, Bunny Williams is doing just the opposite. As a partner in a prestigious firm, Mrs. Williams certainly ranks with the best. And although Parish-Hadley Associates Inc. has its share of rich and famous clients (the Duke and Duchess of York among them), the firm takes pride in creating "livable interiors" in small houses as well as grand. Mrs. Williams measures her *own* success not by whether her rooms are status symbols but by how much time her clients spend in them.

This house in Maine is a good example. "People are always happy here," says owner Pamela Kay, "but they never think a decorator has been within a hundred miles." That guests are comfortable is a tribute to the care Mrs. Williams takes not only with paint colors and fabrics but also with more basic details like furniture and its placement. "If you sink into a down-filled sofa with a perfect reading light and a table nearby, you never want to leave," she says.

The colors and fabrics were chosen for the warmth they give the rooms. "We have winter ten months of the year," says Mrs. Kay, "yet the living room is always cozy and inviting." Mrs. Williams chose the softly colored floral on the sofa also because its tan background and faded raspberry colors go so well with the antique textiles—rag rugs and needlepoint—Mrs. Kay collects, and because deeper colors look better in an old house. "Clear colors and white backgrounds can be a shock," says Mrs. Williams.►



Opposite: When windows are somewhat small, as they are in this Maine house, hanging curtains on a pole—without a valance—lets in every bit of precious sunlight. The faded raspberry color for the wainscoting and window trim was taken from the large flower in the sofa fabric. Mrs. Williams chose country furniture—some painted, some not—for the unassuming house, part of which was originally a tavern.

Right: A painted leather screen like this one would be wasted standing in a dark corner. Hung flat against the wall like a painting, it shows its colors to best advantage. Mrs. Williams found the plates, now hanging in the scallops, stacked in the pantry and thought them too pretty to hide.







Bunny Williams feels that the decorating process is never over, even when her own work is done. She encourages her clients to "make the house your own," and expects them to collect, to add to the rooms and move things around. "The best rooms I've seen are the ones that grow." In fact, Mrs. Williams has seen two of Pamela Kay's houses grow. The first was a house she decorated outside of Boston; the second is this one, where Mrs. Kay now lives full-time. "It's wonderful to introduce Pam to something because she picks it right up. I only had to find the first five botanicals; *she* found the rest. She has found a lot of things I wish I had!" Mrs. Williams also introduced Mrs. Kay to Nancy McCabe, who planted the gardens around her house (see HB, May 1988).

By now the owner and the decorator think almost as one. When setting this dining table, for example, they sometimes forgot who found which pieces of pottery, majolica and old glassware. "To collect old glasses you *must* love a mix," says Mrs. Williams, "because very little has survived in matching sets." The individual soup tureens are modern but fit right in because they are pottery. "There has to be some organization to collections, some discipline, or it just looks like clutter," says Mrs. Williams, "especially with a variety of things like pieces for the table. For example, I don't think bone china and pottery mix well. And there should be some unifying element, like color or a botanical theme."►

Editor CAROLYN ENGLEFIELD
Photographer PETER MARGONELLI

Left: **For a table set with pottery and majolica, a patterned cloth works best. "Damask would be too formal," says Bunny Williams. This cloth happens to be a batik bedspread. Botanical watercolors of different sizes are unified because they all have the same frames: gilt with a narrow band of red. Wing chair is covered with a needlepoint throw.** ***Above:*** **Mrs. Kay with a botanical reference book.**





Right: Mrs. Williams, who loves the idea of a blue room looking out to the water, chose Plumbago chintz and a tiny-patterned paper for a room with an ocean view.

Left: More blue in the pantry—not too clear, not too dark—enhances old pine floors.

Above: Pillows are in soft grays and pinks—the colors of the brick floor and weathered wood.

Below: Pantry shelves with majolica and other pottery.■





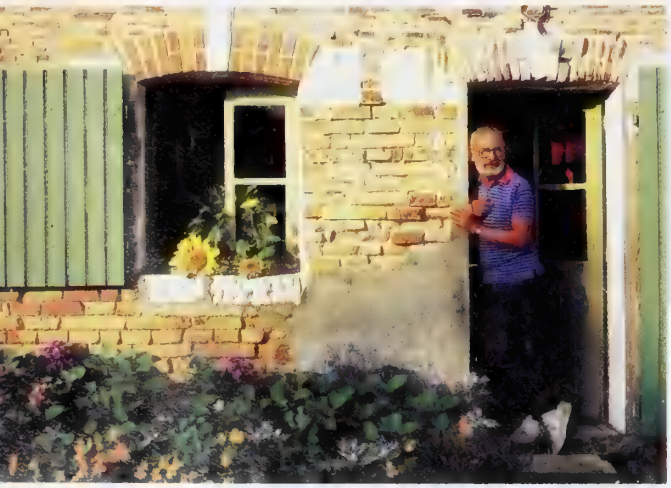
PRODUCT INFORMATION



VOILA! BARGAIN DECORATING

That *je ne sais quoi* is what a resourceful American has bestowed on a rental house and courtyard garden in France

Two hours south of Paris, Nançay is renowned as the village where Alain-Fournier wrote the novel *Le Grand Meaulnes* (1913), a sentimental love story and required reading for French teenagers. Now the tiny village boasts another distinction: It is the home of Bill Goldsmith, a Texas-born artist and designer whose colorful patterned china is gaining a following on *both* sides of the Atlantic. "I'm the first American that many of my neighbors ever laid eyes on," says Mr. Goldsmith, who rents this 1750 cottage. "But everyone has sort of adopted me."►





Bill Goldsmith furnished this rustic rental casually—and inexpensively. *Right:* Ikat fabric and macrame dress the windows. Galvanized buckets for fire logs came from the city dump! Alice cachepot on the wicker chest is one of Mr. Goldsmith's designs, and the needlepoint pillows on the banquette are his handiwork. *Left:* The designer; three of six patterns in The Berries series, displayed with Mr. Goldsmith's watercolor of a parrot tulip. All china is available in the United States.

FOR RETAIL SOURCES AND STORES NEAR YOU FOR SITE COROT CHINA, SEE HB READER ADVANTAGE PAGES







The garden has grown out of a simple philosophy: "If a plant doesn't do well," Bill says, "I yank it out and try something else"

When Bill Goldsmith moved here in 1985, he knew hardly a word of French. No matter! With two French partners he founded the company Porcelaine du Site Corot in Limoges. One partner knew of this two-room cottage on the grounds of a medieval château.

"When I first saw it, the cottage had not been lived in for fifteen years," Mr. Goldsmith remembers. Without much money—but with a great deal of ingenuity—he decorated the rooms, mixing furniture from local stores with his own needlepoint and, of course, his company's china.

The garden is another display of resourcefulness. "There was nothing left when I moved in," Mr. Goldsmith says. After spreading gravel in the French manner, he built flower beds with beams salvaged from an old barn. Through trial and error, he discovered which plants thrive in the damp climate: herbs, roses and heather for the flower beds; marigolds and nasturtiums for borders.

Like the garden, Mr. Goldsmith's young company is flourishing. Porcelaine du Site Corot now has 24 patterns of tableware and accessories — from traditional florals to contemporary geometrics. And the patterns are designed to be mixed, a style of table setting now in vogue.

Proof of the china's popularity: Plates in the zigzag Florida pattern landed a role in the American movie *Wall Street.* They appear in the scene in which the young stockbroker (played by Charlie Sheen) invites his decorator-girlfriend (Daryl Hannah) to dinner at his spanking apartment. Seated at the table, they look down at their plates. "It's perfect," she coos. "It's *too* perfect," he says. "Let's not even eat it. Let's just watch it."►

Editor KATRIN CARGILL
Photographer JAMES MERRELL



Right: **Wind socks atop bamboo poles are made from Texas flags, souvenirs of the designer's homeland.** ***Above:*** **The table is set with Porcelaine du Site Corot china. Bunches of garden herbs, now hanging from the umbrella, will eventually be used in cooking.**





The creativity he displays at home spills over into his work—exuberantly patterned tableware whose inspiration comes from the garden





Opposite: **Victoria service plate and soup bowl and Pot Pourri bread plate are set off by a needlepoint rug, also Bill Goldsmith's artistry.** *Above:* **On the tool chest, a still life created from the garden's bounty** *(left)*; **Porcelaine du Site Corot's shop in Nançay** *(right)*.





Outdoors and in, the designer demonstrates his love of nature and flair for artful arrangements: a "log" planter made from cement is paired with delicate heather *(left)*; **homegrown pears with Florida plate** *(right)*, **the scene-stealer in the movie** *Wall Street*.■

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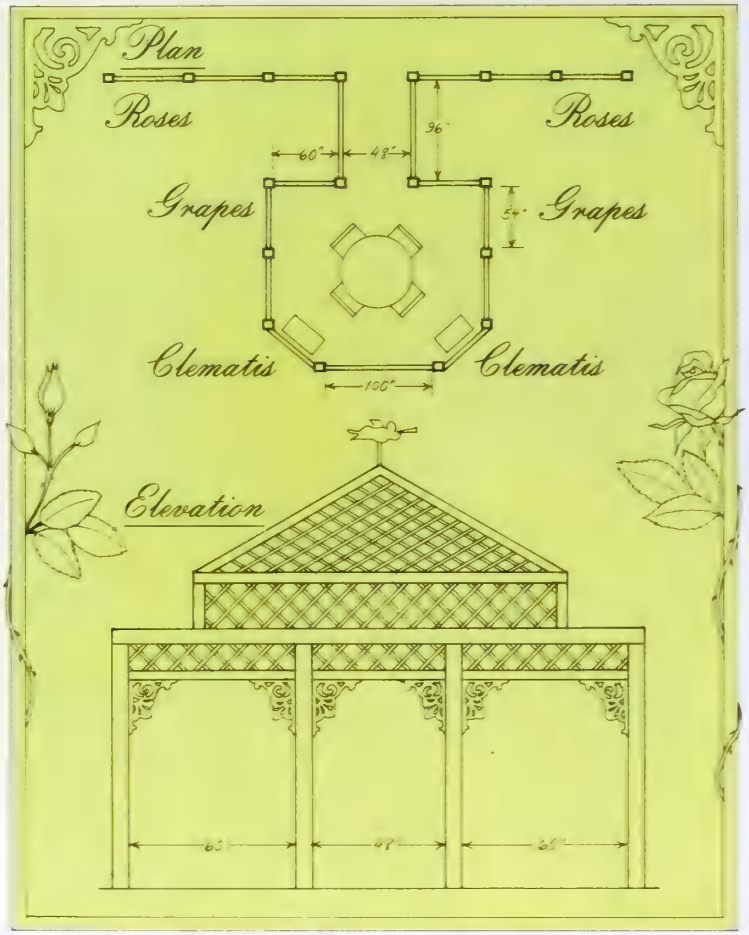


ILLUSTRATION BY NATALIE SIEGEL, FROM PLANS BY MARTIN COLAIZZO

FOR DETAILS, SOURCES AND MAIL-ORDER OUTLETS, SEE PRODUCT INFORMATION

Fashion this garden room from lattice and old-style ornaments

Designers Martin Colaizzo and John Bonnell built their garden room on the site of a former vegetable patch. "It was a terrible place for vegetables," explains Mr. Colaizzo, "but a wonderful place to be." What did thrive in the cool but sunny corner of the Southampton, N.Y., property was a voluptuous 'Golden Showers' rose.

Discovery of a special rose that loves the seaside climate fueled the owners' desire for an outdoor entertaining space. So Mr. Colaizzo designed a gazebo with arbor extensions, a structure that transformed the rear of the property. "The garden room makes our yard look three times larger," says the designer.

What you see on these pages can be built from widely available pressure-treated lumber; the ornaments—Victorian-style finials and brackets—are from mail-order sources. To help the garden room withstand the elements, it was pretinted with a weathered gray outdoor deck stain.

When more roses were added to the original 'Golden Showers' planting, the fast-draining soil was fortified with peat moss and nutrients. Three times a year the plants are fed with Ortho 3-Way rose food. In late fall, especially rampant growth is trimmed; in early spring, winter-damaged canes are pruned out. Little other care is required.

You can duplicate the garden room using plans available from House Beautiful. Or you can adapt the design to your own needs. Lattice panels are sold at home-center stores and lumberyards; you might also try the new PVC panels made to last a lifetime without being painted. Decorative brackets and finials put the finishing touches on this smashing garden creation. ■ —KEN DRUSE



Opposite: **The vine-covered gazebo and a section of the 60-foot long arbor *(top)*; gazebo interior, with purple *Clematis jackmanii (far left)*; elevation and plan of gazebo *(left)* and its winglike extensions. *Right:* Post, brackets and finial covered with 'Golden Showers' rose.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION



REVIVING A SCANDINAVIAN FOLK ART

Using the old techniques, artist John Andersen gives plain pine furniture a rich painted patina

With the lighthearted look of Scandinavian painted furniture gaining more and more popularity, it's no wonder that decorators have been trying to keep the work of John Andersen a bit of a secret. The Danish-born, Boston-based furniture artist can take any piece of plain pine furniture and give it the rich patina of age. "I spent my childhood in museums looking at old painted furniture," says Mr. Andersen, "and then I taught myself the techniques." At his Boston workshop he has a supply of painted Scandinavian antiques (such as the ones here collected by restaurateur Joe Milano) as well as unfinished pieces that can be decorated to your own specifications. Prices range from about $500 to $5,000.►



"I like coffee tables to be tall—twenty-three inches high," says Mr. Andersen, who had a carpenter make this one from his sketch. *Opposite:* When it comes to tea tables, he often tops them with old tiles, a Danish tradition that dates from the days when tea was kept warm over a charcoal burner.

Above and opposite: Among the pieces transformed by John Andersen are a c. 1940 American corner cabinet ("I added a new dentil molding") and French Provincial Louis XVI chairs. *Right:* A secretary has an especially "alive shade of peach" that comes from 10 coats of paint. *Opposite, above left:* Mr. Andersen gilds a French Directoire chair—a process that, he laments, "takes forever."





"In the old days, blue was a very expensive paint and a status symbol"

Now that's a trade secret," chides John Andersen when asked about his Scandinavian paint techniques. What he will reveal is that he uses milk paint, an old-fashioned flat paint favored by both Danes and 19th-century Americans. But certain colors—turquoise and a particular red—have to be imported from Denmark.

The art of his painting, he says, is giving a raw piece of furniture a new folk history. "I imagine how a tabletop might be rubbed bare or a desk worn where the drawer is pulled out," he says. Thus his new paint is deliberately scrubbed off in places or colored to create the illusion of age. "I don't want people to be afraid of touching or using my pieces. If a piece does get worn, I just fix it up and wax it up, and it's good for another fifteen years." Blue and white fabric, Randolph & Hein, Inc.■

Editor CAROLYN ENGLEFIELD
Photographer JOE STANDART

ACCENT ON ARCHITECTURE



How to add architectural interest to plain rooms, short of scouring salvage yards for columns and corbels? One easy way is with architectural prints. Old engravings of Palladian villas, French maisons and other great buildings of the world are becoming harder to find, but new reproductions are now available—at a fraction of the cost of the originals! These prints look best paired, grouped or practically *covering* a wall, as shown at right. (Tip: You can get away with a more intense color when you cover a painted wall with prints.) Grouped frames should be the same size; separate colored prints from black and white ones.►

Right: **Detail prints *(over mantel)*, $171 each, framed, W. King Ambler. Palladian villas *(on left)*, $360 each, framed; building sections *(on right)*, $420 each, framed; all, John Richard Collection. Chair, $3,200; pedestal, $3,450; both, KPS. Ticking, $20 per yard, Waverly. Rug, $500, Capel Rugs. Chest, $5,400; bench, $1,464; both, Karges. Throw, $170, Sweet Nellie. Bust, $150, Limited Editions. Obelisks, $296 each, Il Papiro. Lamp, $227; urn, $515; both, Kostka. Candlesticks, $545 a pair, James II Galleries, Ltd. *Above:* Etching in maple frame, $235, Sarreid, Ltd. Screen, $250, Avanti Editions Ltd. Obelisks, $118 and $156; both, Euro-Design Supply, Inc. Shelf, $40; brackets, $94; both, Ballard Designs. Wallpaper, $27 per roll, Manuscreens.**

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Design Focus At Retail





The popular neoclassical style has spurred an interest in architectural prints and period details

If you want to add architectural interest beyond wall art, consider "historical" furnishings like the ones pictured here. The sofa, the bust, the pedestal and the urn *(left)* are all evocative of classical buildings. And architectural motifs are even showing up on fabrics, floorcloths and other accessories. What's more, you can create the illusion of built-in details with paint and stencils. For example, to decorate the chair skirt at right we used a Gothic arch stencil and folk art paint from a hobby store. (After the paint dried, we steam-pressed the design so it would set and withstand washing.) But you could use the same stencil and wall paint to create a ceiling border. Sponge on the paint for a speckled finish. The walls were painted by Anthony Cava.■

Editors ALLISON PERCIVAL *and* KIRSTEN HARWOOD
Photographer MICHAEL SKOTT

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Above: **Nouvelles Maisons prints, $150 each, framed, J. Pocker & Son. Steel-frame upholstered sofa, $1,800, The Guild Hall. Trompe l'oeil floorcloth, $170, Hands All Around, Inc. Plaster bust, $115; pedestal, $185; both, Ballard Designs. Urn, $65, Masterworks. Woven throw, $95, The Three Weavers. Greek key stencil, $48, Ad Lib.**



Left: **Palladian prints, $250 each, framed, GuildMaster Arts. Column console table, $595; oval terra-cotta planter, $80; villa box, $120, Sarreid, Ltd. Lamp, $309, Kostka of America, Inc. Lavender dish, $45, Limited Editions. White marble candlesticks, $140 and $80, Ercole Inc. Wallpaper border, $69 per five-yard roll, Manuscreens.**

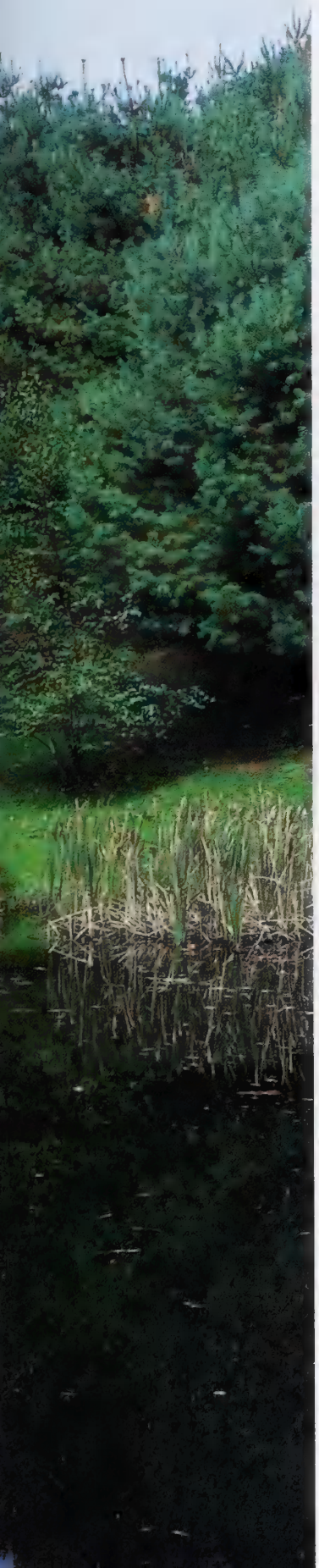


Arc du Carrousel print, $198 framed ($25 unframed), Ballard Designs. Prints on shelf, $65 and $110 framed, Soicher Marin. Loose prints, $18 each, J. Pocker & Son. Easel, $431, Decorators Walk. Chair, $480, Ficks Reed Co. Chair skirt fabric, $25 per yard, Waverly. Gothic arch stencil, $52, Ad Lib. Urn, $225, Limited Editions. Seashells, Seashells Unlimited Inc.

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



NEW BARN-STYLE STUDIO



Serving as a functional office and a welcoming guesthouse while paying respect to an old barn that formerly stood here

For 20 years Heather Croner gazed wistfully at a tumbledown barn just a few feet from her kitchen door, dreaming of remodeling the barn into a studio. As the real estate business she conducted from her Millbrook, N.Y., home grew, the dream began to look like a necessity. And the day the living room ceiling fell down on all her real estate brochures, Mrs. Croner knew that transforming the barn into an office cum guesthouse was an idea whose time had come.

Conveniently, Jonathan Lanman and Debra Wassman, the husband and wife partners of Trumbull Architects, a New York City firm, spend their weekends in an old carriage house just minutes away from Mrs. Croner's property. In the work they had done in the Millbrook area, they showed a special affinity for country-style architecture, so Mrs. Croner called upon them to remodel her house and barn.

She was particularly attached to the proportions and the siting of the barn; however, her attachment couldn't compensate for its poor condition. And the fact that she wanted to use the lower level meant the barn would have to be jacked up to raise the six-foot ceiling of that level. Repairing the old barn, the architects estimated, was going to cost $5,000 more than building a new one—a prospect that finally convinced Mrs. Croner to part with the old structure. Once the old barn was gone, a lovely view of some maple trees emerged. And the building site was moved a bit to preserve that view from her kitchen door.

As for the building itself, Mr. Lanman says, "We wanted to respond to the ghost of the building past and to existing neighbors, but also wanted it to be fresh and clean and 1980s." So while the traditional barn-red color, the board-and-batten construction and some of the dimensions recall the old barn, the windows and crisp detailing relate the studio to its own time.►



Left: **The lower level of the new studio is apparent only from across a pond on Mrs. Croner's own property. What you see from the road is on a smaller scale to harmonize with neighboring houses.** ***Above:*** **The lattice on an adjoining woodshed refers to the grid of the large window.**



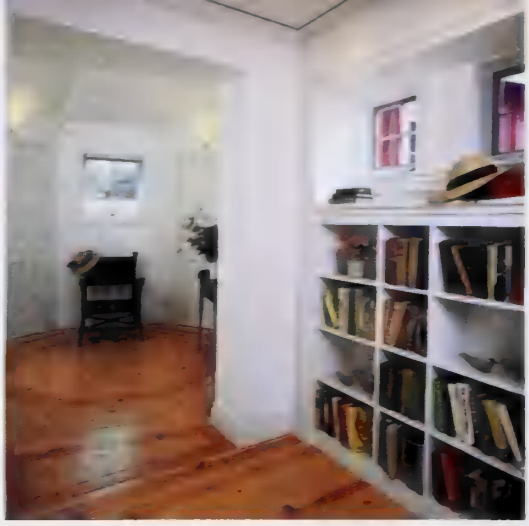
To honor the old barn, the main section of the new studio exactly reproduces its dimensions. However, what had been a solid wall in the razed building is now almost entirely open to the view of the meadow. The large mullioned window lines up with the roof's pitch at an intentionally sharper angle.

Mrs. Croner wanted this main room to retain the feeling of a country living room, even though she planned to use it as a place to work. Like any business, hers generates a lot of paper, so to contain the clutter but keep the country ambience, Trumbull Architects designed a desk and two cabinets that gently parody the board-and-batten structure and pitched roofs of the studio and nearby farm buildings. Inside, they're fitted with no-nonsense files and bookshelves. "The same principles that go into designing a 10,000-square-foot house apply to a piece of furniture," Debra Wassman says. And the custom furniture here is as space-efficient as the studio.

A door in the center of the large gridded window *(above)* leads to a stone patio *(right)*, where Clea, the dachshund, looks longingly at a picnic set out in the afternoon sun. Inside, one of the cabinets *(above right)* contains a drop-down desk *(left)*, so two people can work comfortably in this room. The other cabinet holds ample pullout files. The turquoise interiors of the cabinets are reminiscent of Early American painted furniture.







In a welcoming gesture at the entrance, the building comes down to human scale. The front door and surrounding entrance are more intimate in size than the rest of the building, and here the windows and latticework are all smaller. "The house makes its large gestures toward nature," Mr. Lanman explains, "while the front entrance, which can be seen from the road and the main house, defers to the neighboring buildings."

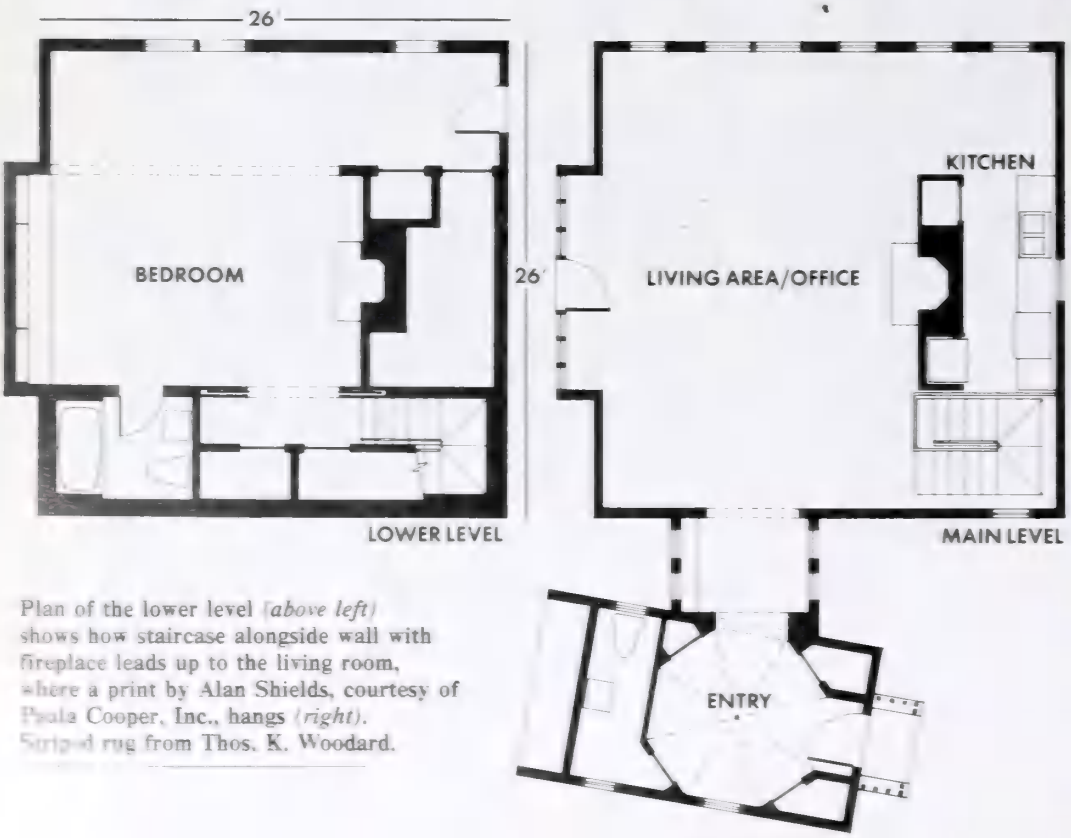
Angling the entrance to the rest of the house makes it look like two buildings grouped together—evocative of the old farmyard clusters indigenous to this countryside. "As you approach the studio from the main house," Ms. Wassman says, "the new building looks as if it could have been there forever."

It's only once you step inside that you realize something much more modern is afoot. "The octagonal entrance prepares you for the geometry of the living room," Ms. Wassman says. It accommodates the skew in the plan that comes from angling the entrance away from the rest of the studio, provides for closets and a bathroom, and opens into a bookshelf-lined hallway that leads to the living room.

One living room wall is almost entirely transparent; for more introspective moments you can turn toward the fireplace. Tucked behind the fireplace wall are a small but fully functional kitchen and a staircase that leads down to a room that, with its own complete bath and fireplace, could work well as a bedroom. All in all, the studio can function as a small house. "Nothing is nicer," Mrs. Croner says, "than walking just two minutes to your office." On the other hand, she adds, "I could easily live in *this* house all the time."■ —SUSAN ZEVON

Photographer JUDITH WATTS

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Plan of the lower level *(above left)* shows how staircase alongside wall with fireplace leads up to the living room, where a print by Alan Shields, courtesy of Paula Cooper, Inc., hangs *(right)*. Striped rug from Thos. K. Woodard.





A streamlined kitchen and a staircase are tucked behind the fireplace

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CLOSE-UPS

By PHYLLIS BARTLETT



KARI HAAVISTO

◀ NOW SEE THIS!

The classic object in view today: a fashionable (and functional) telescope, like the one in this New York City apartment *(page 54)*. Its solid brass and wood make it a handsome accent piece that suits rooms filled with graceful antiques or sleek contemporary pieces. And it certainly covers the scene—whether waterfront, forest or starry skies. To order (from $1,750, depending on choice of finish), write The Glass Eye, 3385 Cerritos Ave., Los Alamitos, CA 90720.



KARI HAAVISTO

▲ RUFFLES FLOURISH

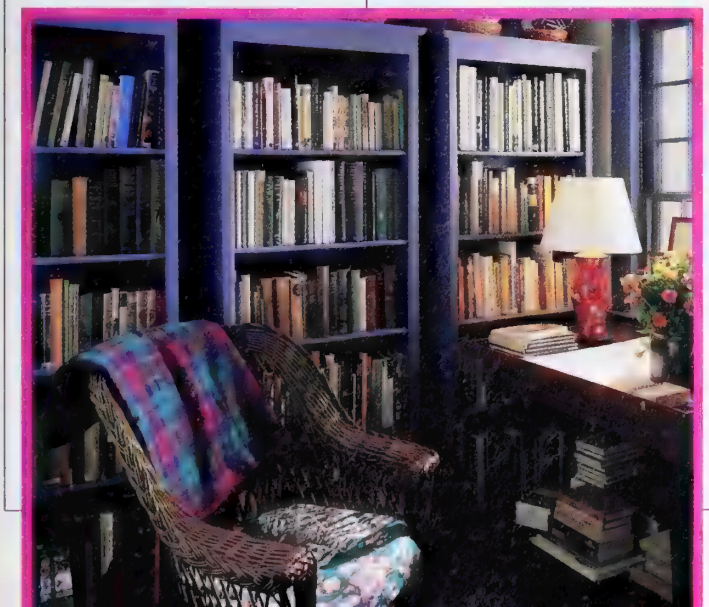
The prettiest ready-made bedroom frill we've seen recently is this cotton chintz dressing table skirt from London. Its generous ruffle is repeated twice near the hem *(see page 56)*, and the airy print fabric (Venetia, #1897B) complements most floral patterns. The skirt is 45 by 24 by 28 inches high and is attached to the table with Velcro® at the upper corners. To order, write Thorp & May Designs Ltd., 8 Harbor Yd., Chelsea Harbor, London SW10.

▼ CORNERING SPACE

We didn't have room to show you this tiny retreat in Pamela Kay's house *(pages 64 to 71)*. This "found" space—a passageway from the kitchen to the sun room—is just big enough to hold a desk and a chair, plus slender bookcases for Mrs. Kay's collection of first-edition books. (Note how the recesses between the cases imply more space.) Maybe you have a corner that can surprise you with possibilities!



MICHAEL SKOTT



PETER MARGONELLI

▲ TYING THE BOW KNOT

You can just glimpse this curtain (one of a pair) that matches the sofa on page 87. It's crisp, easy to make and just right for a summer rental cottage, a studio apartment or even your first real house. Here's how to make it: Simply hem inexpensive cotton ticking (two and a half times the width of the window) on three sides. Then fold grosgrain ribbon in half and stitch over the top. You can also use the grosgrain as a border on the other edges. Last, sew on pairs of ribbons to tie into knots or bows *(see photo)*. The smart-looking pole is a stock curtain rod available at home-improvement stores. ■



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By SARAH BELK

NEW-AGE HERBS



ABBIE'S EDEN

It seems that gardeners and gourmets have gone positively herb crazy. Thyme flowers and chive blossoms garnish our food; homegrown lavender scents our linens; recipes for potpourri are as popular as those for chocolate mousse cake. And, happily, herbs do not require an emerald thumb or acres of land (for herb-growing tips, see Garden Guide). "Even if your garden is merely a planter on the fire escape or a pot on the windowsill, you can still grow useful little things of beauty," says artist Abbie Zabar (right, with cat Timothy), who has just completed her first book, *The Potted Herb* (Stewart, Tabori & Chang, $14.95). "In a time when our living quarters are smaller than ever, herbs are the perfect houseplants, especially for city dwellers," says Ms. Zabar. But this artist/writer doesn't just grow herbs: She carefully snips and clips and manicures them as they mature, fashioning them into geometric cones,



Dairy Queen spirals and Dr. Seuss-like pompons. Herbal topiaries are her métier, and in her book she explains in detail—with the aid of charming, instructive illustrations—how to create them.

A vital part of creating a topiary is pruning, she says. "Many people think that shaping a plant goes against nature. Actually, pruning is essential for a strong, well-balanced plant. It energizes buds—thus encouraging new growth—and it keeps the plant from becoming stemmy and scraggly." But the benefit of all this diligent snipping goes beyond having a beautiful plant. "You'll have a year-round crop of freshly snipped herbs, and these little 'mini-harvests' will provide you with pleasure all year long." On this page are some of Ms. Zabar's favorite uses:

- Herb place card *(above left)*: Tie a bunch of lavender and a name tag with raffia to use as a place card. Guests can take the bouquet home to use for scenting linens or lingerie.



- Herbed ice cubes *(below left)*: Place clean herb sprigs or edible flowers in ice trays and add distilled water. Freeze; serve with sangria, iced tea, lemonade or spritzers.
- To make herbed cheese *(above)* and herbed toast *(below)*, see recipe section. ■





ANTHONY JOHNSON

Recipes copyright © 1988 Abbie Zabar. Reprinted from *The Potted Herb* by Abbie Zabar. Published by Stewart, Tabori & Chang, Inc.



HOW TO IMPROVE ON A LONG LINE OF GREAT DRESSINGS.



NEW RANCH

NEW LITE RANCH

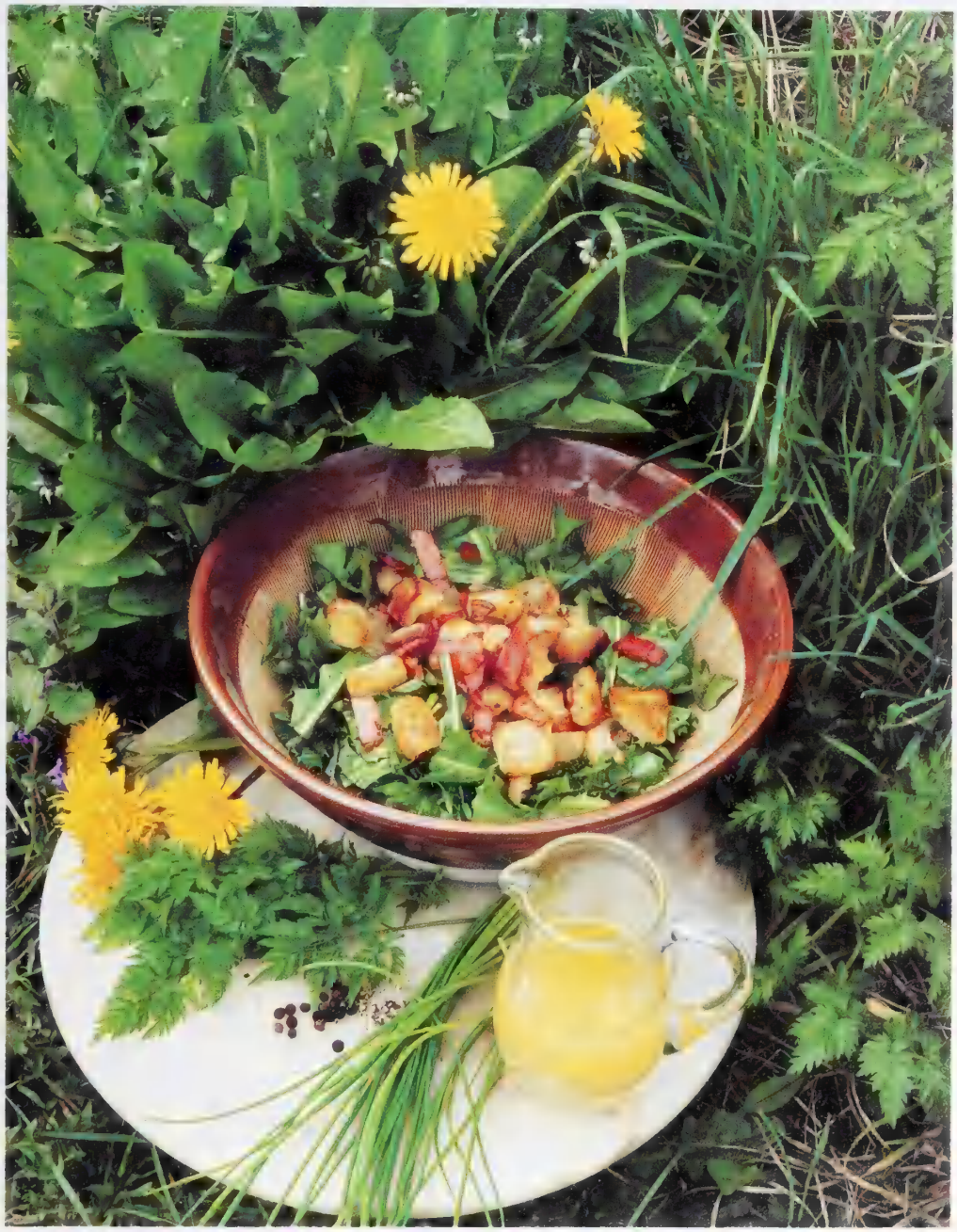
NEW RECIPE THOUSAND ISLAND

Our new Wish-Bone® Ranch and Lite Ranch Dressings give you a delicate taste with just a hint of buttermilk. And if you like Thousand Island dressing, you'll love our delicious, creamy new recipe Thousand Island.

But while choosing the right flavor may be a little more difficult now, choosing the right name is still easy: Wish-Bone.

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EARTHLY DELIGHTS



Some of the most delicious greens, nuts and berries are right out your back door. Welcome the season with dandelion salad *(above)* and other wild bounty. ►

From *Wild Food*. Copyright © 1986 by Roger Phillips. Reprinted by arrangement with Little, Brown and Company, Inc.





A display of nature's "groceries." *Top, left and right:* Try miner's lettuce *(Montia perfoliata)* in salads or soup; a bowl of mixed greens. *Bottom, left to right:* Water mint *(Mentha aquatica)* is ideal for tea. Use fireweed leaves *(Epilobium angustifolium)* in salads. Cook young cow parsnip stalks *(Heracleum lanatum)* like asparagus. Add leaves of silverweed *(Potentilla anserina)* and young dandelion *(Taraxacum officinale)* to salads. Cook the top of stinging nettles *(Urtica dioica)* like spinach.►





Blewit and chicken pie *(top)* is composed of blewit mushrooms *(Clitocybe nuda)*, chicken and herbs in a double-crust pie. Substitute domestic or other wild mushrooms if blewits are unavailable. For sorrel soup *(above)* use land sorrel *(Rumex acetosa)* or sheep sorrel *(Rumex acetosella)*.



Lobster mushrooms *(Hypomyces lactifluorum)* are used in this stir-fry dish *(above)*. Add broccoli, celery and bell peppers for color and crunch. Serve over spinach fettucine as a one-dish lunch or supper. Domestic or other wild mushrooms may be substituted for lobster mushrooms.

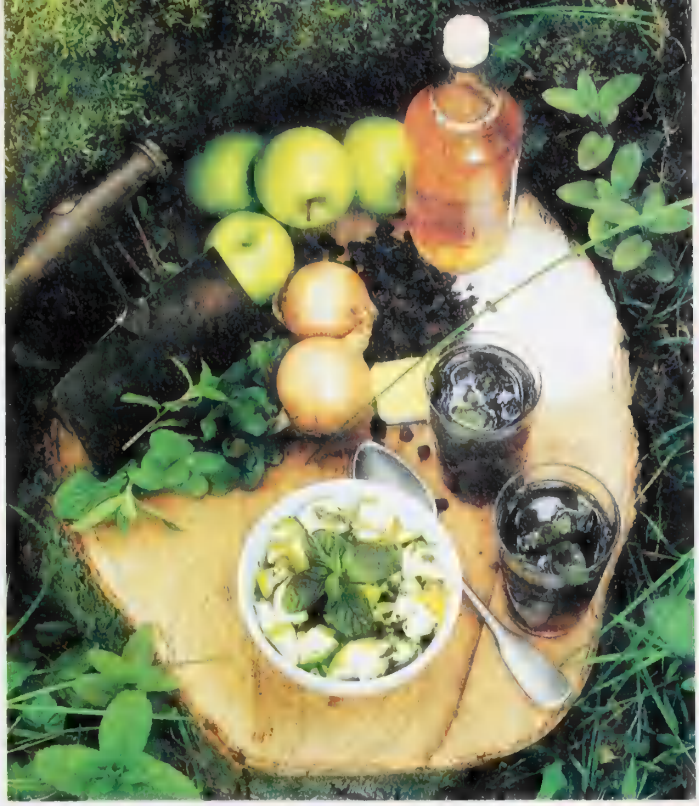
Wild foods—those unadulterated edibles gathered in their natural habitat—were once consumed out of pure necessity. In their quest for food in its purest and most flavorsome form, epicures and naturalists have recently become passionate about food from the wilds. Not unlike the French truffle hunters who gather their lode for three-star chefs, more and more American foragers are providing restaurateurs across the country with wild mushrooms, berries, nuts and roots. Indeed, sorrel and purslane add a punch to salads that hot-house lettuce cannot; wild bilberries add to desserts a kind of liveliness unattainable from gluttony, overhybridized strawberries.

So just what *does* one do with wild leeks? Fiddlehead ferns? And what about pokeweed? Help is to be found in *Wild Food,* by British photographer and naturalist Roger Phillips, who combines a love of nature with a love of eating. His book is designed to help like-minded people find, cook and enjoy wild plants. The author recommends that would-be foragers pack a reputable manual, such as *The Audubon Society Field Guide to North American Wild Flowers* (Knopf), to aid in the identification of plants.

For each of Mr. Phillips's entries, there is a photograph of the plant and an explanation of where and when it can be found. Mr. Phillips's photographs and recipes are sure to encourage even the most steadfast couch potato to don her hiking boots and search for the wild asparagus.■

RECIPES BEGIN ON PAGE 112

—SARAH BELK



Moroccan mint tea and mint chutney *(right)* can be made with any member of the mint family. Serve the apple-y chutney with roasts or cold sliced ham. Summer pudding *(below)* is made with bilberries. Substitute blueberries or raspberries if desired.



By ELIN McCOY and JOHN FREDERICK WALKER



SUMMER ENTERTAINING

Under a leafy arbor there's an elegant table set with an array of dishes for a summer lunch: cracked crab, herbed chicken salad, cheeses, pâtés and long loaves of crusty bread. A chilled bottle of white wine, beaded with moisture, is ready to pour into the waiting glasses . . .

Not all outdoor entertaining is as picture-perfect as that, but whether the scene is set on a city terrace, a backyard patio or a lakeside picnic grounds, serving wine adds style to alfresco dining. The trick, though, is to choose wines that are compatible with the casual yet romantic mood, the outdoor setting and the foods that are typically served buffet-style.

Rieslings and Chenin Blancs, with their fruity-sweet but refreshingly crisp tastes, are ideal since they easily bridge the spectrum of summertime dishes. And they're as fragrant as a flower garden. Chillable reds, such as Beaujolais, and dry, crisp rosés are perfect with light meats and cold fowl.

Unless you have a babbling mountain brook nearby, you'll want to pre-chill these wines and keep them cool in an ice bucket half-filled with a mixture of ice and water.

And glassware? We think real wineglasses add elegance to outdoor dining, even if—especially if—it's just a picnic on the grass.

ELEGANT PICNIC WINES

Looking for wines that are casual enough to take along in the picnic hamper but elegant enough to serve at a lawn party? Try these whites: Clos du Bois Early Harvest Johannisberg Riesling (about $8), Jekel Sweet Styled Riesling (about $10), Dr. Thanisch Bernkasteler Kurfürstlay Riesling Spätlese (about $12) and Hacienda Dry Chenin Blanc (about $7)—all from the 1986 vintage. Among reds and rosés, look for 1987 Mommessin Beaujolais-Villages (about $6) and 1986 Firestone Rosé of Cabernet Sauvignon (about $5).

THE CLASSIC PIÑA COLADA

Nobody keeps statistics on the popularity of cocktails, but the piña colada is nearly everyone's favorite rum drink. Its basic ingredients, coconut and pineapple, have been used in one form or another in tropical drinks since the beginning of the rum trade centuries ago. The sweet nuttiness of coconut milk and the pungent flavor of rum seem made for each other. Add the tart zip of pineapple, and the result is what a tall, cooling drink is all about. Here's our recipe:

- 2 ounces light or golden rum
- 4 ounces unsweetened pineapple juice
- 1-1/2 ounces cream of coconut (such as Coco López mix)
- 4 ounces crushed ice

Combine ingredients in a blender and mix until smooth and thick. Pour over more ice in a tall glass and garnish with a fresh pineapple spear. Serve with a straw if desired. ■

ANTHONY JOHNSON





Waiting for the new arrival.

He had been mail ordered some 70 years ago. Been
d down from Everett to Ruby to Mike as their time for such a
l friend first came, then went away.

Today, the bear rests in his latest home. Awaiting his latest charge.
more or less on schedule, just a few short nights ago.

The house.

This home was different from the ones
ar had known before.

He thought the difference was all the windows. That made this
seem more spacious than it was. That let the light flood in. That
ne coziness from slipping out.

In part, he was right. The windows were, in fact, something
pecial.

The windows.

Each of the
ws...from the big bay in the living area to the round-
one he anxiously waited in...was *The Intelligent*
w.® A kind made with just one type of remarkable
Sungate® coated low-E glass from PPG.

Sungate coated glass lowers heating bills in winter
ping inside heat inside. And lowers cooling bills
mer by keeping outside heat out there.

Its special coating makes *Sungate* coated glass up to 70% more effective at insulating than uncoated glass.

The arrival.

Light shines through the *Sungate* coated glass as the nursery door swings open. A napping infant moves from a mother's arms into an antique crib.

A long-time family friend sits watching from the window. And finally, is lifted from the sill and introduced to Jason.

For more information on how windows made with *Sungate* coated glass from PPG can add to the warmth, beauty and openness of your home, send for your *free* brochure. Or, call 1-800-2-GET-PPG to find out who in your area sells windows and doors with *Sungate* coated glass.

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HOW TO ORDER: Send a check or money order (no cash, please) payable to **H.M. SPECIALTIES** for $13.95 for each Meat Loaf Pan Set you want ($11.95 + $2 for shipping, handling & insurance each set). On a separate piece of paper, please PRINT the name and address, including zip code, that you want the Meat Loaf Pan Set(s) sent to. Please be sure to include the department code shown below. Send your payment and your order information to:

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P.O. Box 1117, Radio City Station;
New York, NY 10101

(Sorry, we cannot handle Canadian, foreign or C.O.D. orders.) Please allow 30 days for delivery from our receipt of your order. We ship via United Parcel Service whenever possible. Overseas orders will take up to six weeks by Parcel Post.

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

Summer entertaining should be effortless and fun, and there is no better kitchen appliance than the microwave oven to help make it that way. Here, we feature an elegant whole fish that is served on the same platter on which it is cooked—you can even cook it a day in advance if you like. The marinated vegetable salad, redolent of fresh basil, can also be made a day ahead. Pour a chilled white Burgundy—a Meursault, for example—or a California Sauvignon Blanc, like the one from Beringer. Finish with a slice of warm plum cake and iced espresso. Menu serves 6.

GREEN BEAN AND TOMATO SALAD WITH BASIL VINAIGRETTE

- 1-1/2 pounds fresh green beans, trimmed and cut into 2-inch pieces
- 1/3 cup olive oil
- 2 tablespoons red-wine vinegar
- 2 tablespoons lemon juice
- 2 tablespoons chopped fresh basil
- Pinch salt
- Freshly ground pepper, to taste
- 4 ripe tomatoes, cut into eighths
- 4 scallions, thinly sliced
- 2 Belgian endives or the inner leaves from 1 head romaine lettuce

☐ Combine beans and 1/4 cup water in a 2-quart microproof casserole. Cover tightly with plastic wrap, turned back slightly on one side. Microcook on high 4 minutes; stir. Re-cover and microcook on high 1 to 3 minutes, or until crisp-tender. Rinse under cold water. Drain and chill beans.

☐ In a small bowl or glass jar, whisk or shake together oil, vinegar, lemon juice, basil, salt and pepper.

☐ Just before serving, in a medium bowl, toss beans, tomatoes, scallions and dressing together. Line a serving bowl with endive or lettuce, spiked upward, and fill with salad. Grate fresh pepper on top.

CHILLED STEAMED WHOLE FISH WITH HERBED CUCUMBER SAUCE

- 1 whole 3-pound bluefish, tuna or salmon, cleaned
- 2 tablespoons dry white wine or vermouth
- 2 tablespoons lemon juice
- 4 whole scallions, trimmed
- 1 head radicchio or red-leaf lettuce
- 1 bunch radish sprouts or alfalfa sprouts
- 1 whole lemon, thinly sliced
- Herbed cucumber sauce (recipe follows)

☐ Place fish on a large microproof platter. Sprinkle cavity with white wine and lemon juice; insert scallions.

☐ Cover eyes with a strip of aluminum foil folded smoothly around the head, like a bandana (this prevents popping). Cover tightly with plastic wrap, turned back slightly on one side, and microcook on medium 20 to 25 minutes, or until fish flakes in the thickest part under the pressure of a fork. Keep covered and chill.

☐ Uncover and remove foil. Tuck radicchio leaves around fish. Tuck in sprouts on top of radicchio. Arrange lemon slices down center of fish. Serve with sauce.

HERBED CUCUMBER SAUCE

- 1 medium-size cucumber
- 1/2 cup plain yogurt
- 1/2 cup mayonnaise
- 2 tablespoons lemon juice
- 2 tablespoons chopped fresh parsley
- 1 tablespoon chopped fresh chives
- 1 tablespoon chopped fresh dill
- Pinch ground red pepper

☐ Peel cucumber. Cut in half lengthwise, scoop out seeds, then slice into half-moons.

☐ Combine all ingredients in a small bowl, toss to mix and chill until serving time. Garnish with a strip of cucumber peel. Makes 2 cups.

PLUM UPSIDE-DOWN CAKE

- 6 tablespoons butter
- 10 tablespoons sugar
- 1/2 teaspoon ground cinnamon
- 1 pound plums, cut into eighths
- 1 egg, beaten
- 1 cup cake flour or all-purpose flour
- 1/2 teaspoon baking powder
- 1/3 cup milk
- 1 tablespoon vanilla, kirsch or brandy
- Crème fraiche or whipped cream
- Freshly grated nutmeg

☐ Place 2 tablespoons butter in an 8-1/2-inch round microproof cake dish. Microcook on high 45 seconds to 1 minute to melt. Tilt the dish to coat evenly with melted butter. Meanwhile, in a small bowl combine 2 tablespoons sugar with cinnamon. Sprinkle evenly over buttered dish. Overlap plum slices in concentric circles inside the dish. Set aside.

☐ In a medium bowl, cream remaining 4 tablespoons butter and 8 tablespoons sugar until light. Beat in egg. In another bowl, combine flour and baking powder. Add flour mixture alternately with milk to creamed mixture. Stir in vanilla.

☐ Spoon batter evenly over plums. Place the cake dish on top of a microproof cereal bowl in the oven. Microcook on medium 8 minutes, then on high 3 to 7 minutes, rotating 1/4 turn 2 to 3 times if necessary. (The top of the cake may appear damp but not wet; a toothpick inserted in the center should come out clean.) Let cake stand on counter 5 to 10 minutes to cool slightly.

☐ Invert cake onto a serving plate. Serve warm or room temperature with crème fraîche or whipped cream and nutmeg.■

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*Percentages were taken from a national survey of police and fire chiefs prepared by the Security Equipment Industry Association.

**The Connecticut study was compiled by Thomas J. Curran, Crime Prevention Specialist for Wallingford Police Dept.

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QUICK COOK

For these long, lazy warm-weather evenings, what's better than a main-course salad? This recipe, a refreshing combination of seafood, fruit and salad greens, was adapted from a creation by Jean-Georges Vongerichten. The gifted young chef of Restaurant Lafayette in New York City, Jean-Georges trained in his native France but spent two years working in Thailand (you can taste the Oriental influences in this recipe). Serve with a chilled light white wine, such as an Italian Pinot Grigio. For the dessert, use whatever fruit is in season and beautifully ripe. Menu serves 4. —RICHARD SAX

RESTAURANT LAFAYETTE'S SCALLOP SALAD

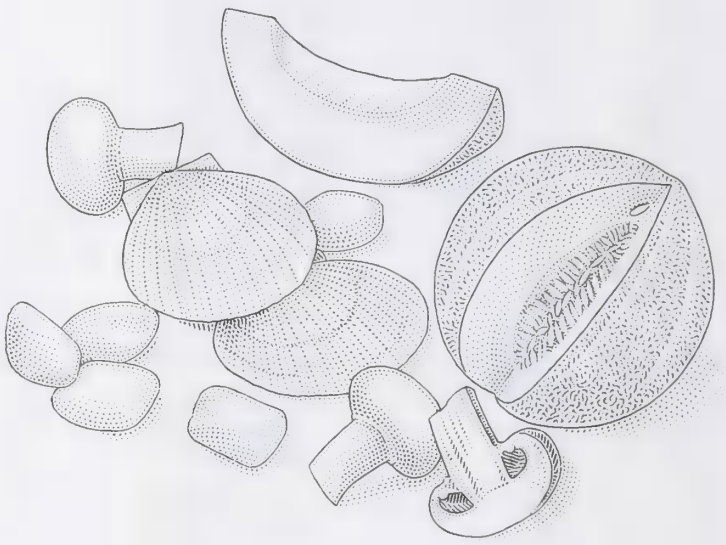
1 small canteloupe or honeydew melon, seeded, rind removed, cut lengthwise in thin slices, then crosswise in thin slices
Freshly ground black pepper
16 sea scallops (cut in 2 or 3 slices if large)
2 bunches watercress, stems trimmed
1 small head radicchio, leaves separated
4 slices prosciutto, julienned
1 fresh unpeeled fig, quartered
4 large mushroom caps, julienned and tossed with lemon juice
Sesame vinaigrette (recipe follows)

☐ Sprinkle melon generously with black pepper; chill 30 minutes.

☐ Steam scallops over boiling salted water until just cooked through and opaque, about 1 minute or less; set aside to cool.

☐ Arrange watercress sprigs on each of 4 salad plates; scatter radicchio around edges of watercress. Arrange melon pieces in a dome in the center. Top with prosciutto, then fig slices. Arrange scallops around melon.

☐ Scatter mushrooms over edges of greens. Sprinkle with vinaigrette.



SESAME VINAIGRETTE

3 tablespoons red-wine vinegar
3 tablespoons Oriental (dark) sesame oil
2 tablespoons olive oil
1 tablespoon nuoc man *(Thai fish sauce, available in Oriental food stores), optional*
1 to 2 tablespoons Ricard or Pernod
1-1/2 teaspoons peeled, grated fresh gingerroot
Salt and freshly ground black pepper

☐ Combine all ingredients in a jar; cover and shake vigorously to mix. Adjust seasonings.

NECTARINE-BLACKBERRY CRISP

Fruit:
5 firm, ripe nectarines, blanched, peeled and thickly sliced
Juice of 1 lemon
1 pint fresh blackberries (or other berries)
2 tablespoons amaretto liqueur
3/4 teaspoon grated fresh or ground ginger
3 tablespoons brown sugar
2 teaspoons cornstarch
1/2 teaspoon cinnamon
Few gratings fresh nutmeg

Topping:
1/3 cup unbleached flour
4 tablespoons cold unsalted butter, diced
3 tablespoons brown sugar
3 tablespoons granulated sugar
1/3 cup chopped walnuts
Crème fraîche or vanilla ice cream

☐ Prepare fruit: In large bowl combine nectarines and lemon juice. Add berries, amaretto and ginger.

☐ In small bowl, mix brown sugar, cornstarch, cinnamon and nutmeg. Toss with fruit; pour mixture into buttered 11-inch oval gratin.

☐ Make topping: In food processor, blend flour, butter and sugars until crumbled. Blend in nuts; scatter over fruit. Bake in preheated 375° oven until topping is golden and fruit is bubbly, about 35 minutes. Serve warm, with crème fraîche or vanilla ice cream.■



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1 clove garlic, crushed
1/4 teaspoon salt
1/4 teaspoon pepper
4 to 6 cups tender young dandelion greens, small pieces washed, dried and torn
2 slices firm homemade-type bread, cubed

In a large bowl combine vinegar, garlic, salt and pepper. Set aside.

In a skillet fry the bacon until crisp and dry. Drain bacon on paper towels. Add bread to skillet and cook until crisp and golden brown. Toss greens with bacon, croutons and the pan drippings. Add vinegar mixture and toss. Serve immediately. Serves 4.

MINT CHUTNEY

2-1/2 cups sugar
2 teaspoons mustard powder
1-1/2 cups cider vinegar
4 cups finely chopped fresh mint leaves
3 cups peeled and finely chopped apples
2 medium yellow onions, finely chopped
1/2 cup seedless raisins
1 teaspoon salt

In a large saucepan over low heat, dissolve sugar and mustard powder in the vinegar, stirring constantly.

Add remaining ingredients and bring to boil; simmer 5 to 10 minutes, or until most of the liquid has evaporated.

Pour into sterilized jars and seal tightly with noncorrosive lids. Makes 1 quart. Serve with roast lamb or pork.

SORREL SOUP

2 teaspoons butter
1-1/2 cups fresh sorrel leaves (or spinach), torn
3 to 4 cups chicken stock
1 large boiling potato, peeled and sliced

ENTERTAINING PLUS

Continued from page 99

HERBED TOAST

Lightly salted butter
Fresh herb sprigs
White pepper, to taste
Brioche, challah or other egg bread, cut into 1/8-inch slices

In a saucepan, melt butter with fresh herb sprigs (use one kind of herb per pan of melted butter, so flavors do not become muddled) and season with pepper.

Brush bread on 1 side with butter mixture and place, buttered side up, on baking sheet. Bake on bottom rack in preheated 400° oven 5 minutes. Turn off oven and bake 10 minutes longer.

HERBED CHEESE

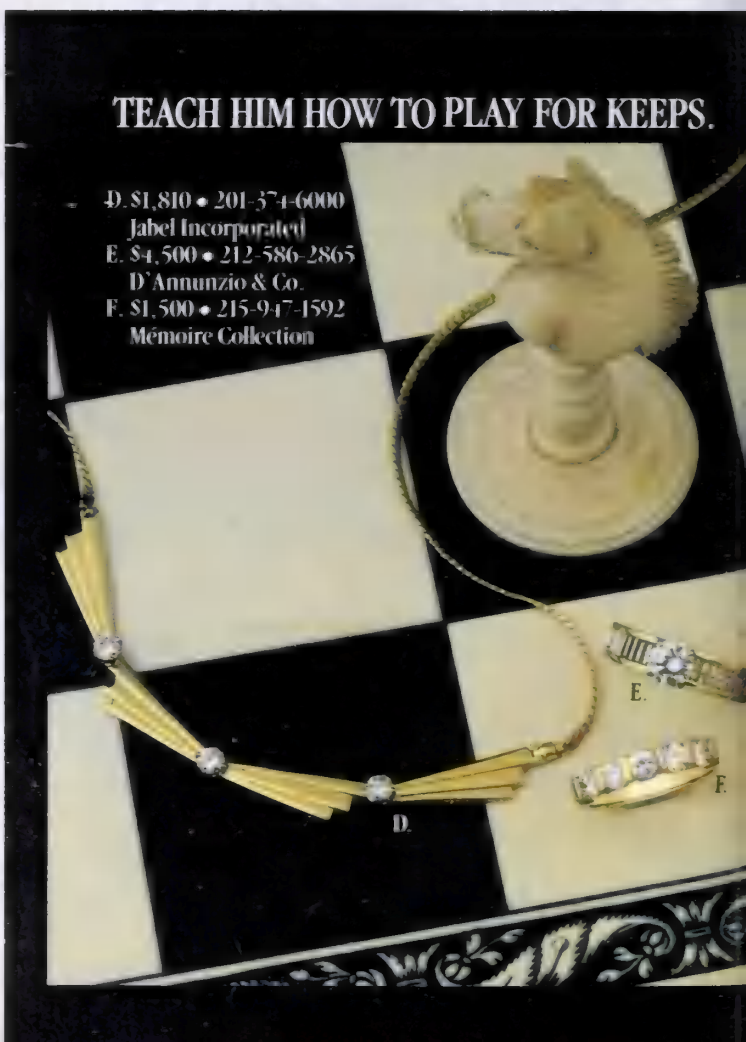
Top young goat cheese with violets or fresh herb sprigs and let stand at room temperature 2 to 5 days (less time is needed in warm, humid weather). The herb will subtly perfume the cheese. Refresh herb sprigs before serving. ■

EARTHLY DELIGHTS

Continued from page 105

DANDELION SALAD WITH BACON

1 tablespoon wine vinegar
4 slices bacon, cut into



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Filling:

- 1/4 cup butter
- 1/4 cup all-purpose flour
- 2 cups milk
- Salt, freshly ground pepper, to taste
- 1 tablespoon fresh tarragon or mixed herbs
- 2 cups cooked chicken, cut into bite-size pieces
- 3/4 pound fresh blewits (or substitute domestic or other wild mushrooms), washed and coarsely chopped

☐ Make pastry: In a medium bowl sift flour and salt together. Cut in the butter until mixture is the consistency of coarse meal. Add water and form mixture into a flat disk. (Do not overwork dough.) Wrap and chill dough 30 minutes.

☐ Make filling: In medium saucepan melt butter over very low heat. Remove from heat and stir in flour. Return to very low heat 2 to 3 minutes, stirring constantly. Remove from heat.

☐ Gradually whisk in milk. Return to medium heat and bring sauce to a boil, whisking constantly to keep sauce smooth. Season with salt, pepper and herbs.

☐ Layer chicken and mushrooms in a deep 9-inch pie pan. Pour white sauce over chicken and mushrooms.

☐ On a lightly floured surface, roll pastry out to 1/4-inch thickness. Cover chicken mixture with pastry, placing an upside-down ovenproof custard cup in the center to hold up crust. Trim the edges and decorate crust with remaining pastry.

☐ Bake in preheated 400° oven 45 minutes, or until crust is golden brown. Serves 4.

(Continued on page 114)

- 10 large lettuce leaves (such as romaine), washed and torn
- 1 large yellow onion, coarsely chopped
- 1 cup milk
- Freshly ground pepper, salt, to taste
- Croutons (optional)

☐ In a medium saucepan melt butter over medium heat. Add sorrel, lettuce and onion; lower heat and cook, stirring frequently, until vegetables are soft but not brown.

☐ In separate saucepan bring chicken stock to a boil. Add sorrel mixture and potato and simmer, uncovered, 20 minutes or until potato is tender.

☐ Puree mixture in a food processor or blender. Return puree to saucepan, add milk and seasonings and heat through. Ladle into bowls and garnish with croutons. Serves 4.

MOROCCAN MINT TEA

- Green leaf Chinese tea, to taste (use 1/2 to 3/4 teaspoon per cup)
- 1 medium bunch fresh mint
- Sugar, to taste

☐ Infuse tea and mint in a teapot full of boiling-hot water for at least 4 minutes. Serve with sugar.

BLEWIT AND CHICKEN PIE

Pastry:

- 1/2 cup all-purpose flour
- Pinch salt
- 1/4 cup butter
- 1 tablespoon water

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EARTHLY DELIGHTS

Continued from page 113

LOBSTER MUSHROOM STIRABOUT WITH PASTA

- 1/2 cup olive oil
- 1 large clove garlic, finely chopped
- 1 large red onion, finely sliced
- 1 1-inch piece fresh gingerroot, peeled and finely chopped
- 1 large head broccoli, broken into florets
- 1/2 pound fresh lobster mushrooms (or other wild mushrooms), coarsely chopped
- 2 stalks celery, chopped
- 1 medium red bell pepper, diced
- 1 medium green bell pepper, diced
- Salt, freshly ground pepper, to taste
- 12 ounces spinach fettucine, or other pasta
- 1 tablespoon chopped fresh parsley
- 4 tablespoons grated Parmesan cheese or smoked cheese

☐ In a large frying pan or wok, heat oil over high heat. Add garlic, onion and gingerroot and stir-fry 5 minutes. Add broccoli and stir-fry 5 minutes longer. Stir in mushrooms, celery, bell peppers, salt and pepper. Stir-fry about 5 minutes, or until vegetables are crisp-tender.

☐ Meanwhile, cook pasta according to package directions. Drain thoroughly.

☐ To serve, spoon vegetables over pasta and sprinkle with parsley and cheese. Serves 4.

SUMMER PUDDING

- 8 to 10 thin slices day-old homemade-type white bread, crusts trimmed
- 3/4 cup sugar
- 2 pounds wild bilberries (or substitute blueberries or raspberries)
- Heavy cream

☐ Cut a circle of bread to fit the bottom of a 3-cup pudding mold or bowl. Place in buttered bottom of mold. Line remainder of mold with wedge-shaped pieces of bread, pressing firmly and leaving no gaps. Reserve several pieces to cover top.

☐ In a medium saucepan over low heat, dissolve sugar in 3 tablespoons of water. Add berries and cook 3 to 5 minutes. Remove from heat and strain off 1/2 cup juice and set aside.

☐ Turn fruit mixture into prepared mold. Cover with remaining bread.

☐ Place a saucer on top of pudding and press down on it. Chill overnight.

☐ In a small saucepan over medium heat, boil reserved juice until it becomes syrupy; let cool.

☐ To serve, remove weight and saucer from pudding. Place a serving plate over it and invert pudding onto plate. Pour the syrup over the top and serve with cream. Serves 6.■



Time.
Money.
Blood.

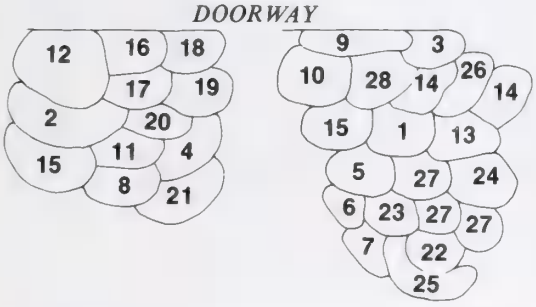
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A GARDEN BY YOUR DOOR

Grasses, flowers, shrubs and evergreens for an all-seasons welcome





For plant list, see page 122

Entranceways, which are often marked by a single potted plant, can be much more inviting if they're treated as gardens. And when graced by a variety of massed border plants, these areas provide a year-round display. This is simple gardening with instant rewards.

Here is a pathway plan that specifies the plant species and quantities for each space on both sides of the path. It's the design of John Williamson, author, syndicated columnist and the designer of the medieval gardens at The Cloisters of New York City's Metropolitan Museum of Art. The drawing of this entrance garden, which corresponds to the plan, is the work of artist Ippy Patterson, who collaborated with Mr. Williamson on his most recent book, *Perennial Gardens.* Mr. Patterson also hosts a weekly cable television program, *The Perennial Gardener.*

Note the *Cornus alba* 'Elegantissima' (on right border) for its all-season beauty; the green foliage of this dogwood is marked with distinct white margins. In winter, the blood-red stems are stunning.

(Continued on page 122)

From the book *Perennial Gardens* by John Williamson. Copyright © 1988 by John Williamson. Drawings copyright © 1988 by Ippy Patterson. Reprinted by permission of Harper & Row, Publishers, Inc.

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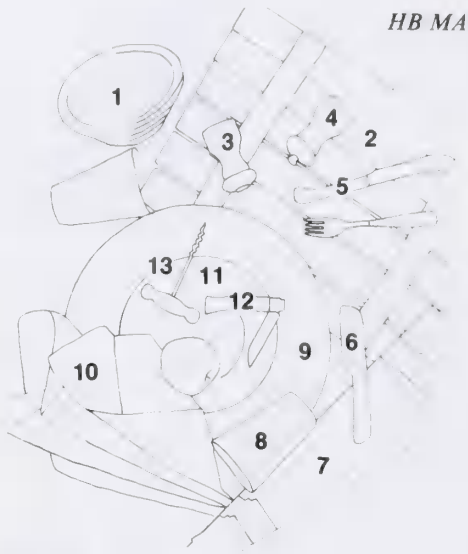
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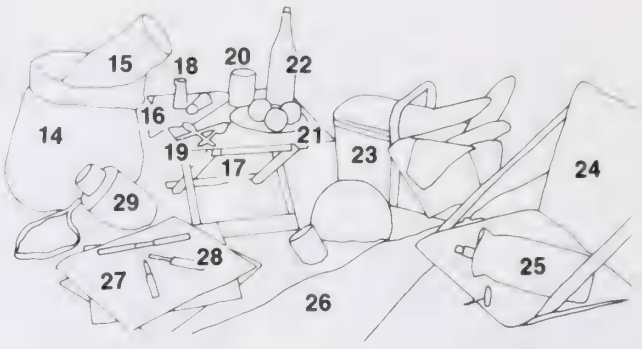
HB READER ADVANTAGE

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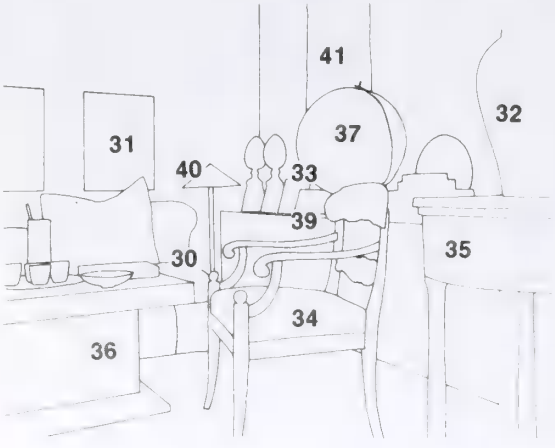
HB MARKETPLACE, pages 18 and 19
SHOPPING LIST
(left and right)





1. *Salad bowl, Platypus* $20.00
2. *Place mat, Mike Jones for Chateau X* 33.00
3. *Salt shaker, Williams-Sonoma* 10.00
4. *Pepper mill, Williams-Sonoma* 16.00
5. *Flatware, Frank McIntosh at Henri Bendel (per setting)* 25.00
6. *Horn spreader, Frank McIntosh at Henri Bendel* 18.00
7. *Maize mat, Crate & Barrel* 40.00
8. *Cups, Conran's (each)* 7.50
9. *Tray, Wolfman-Gold & Good Company* 45.00
10. *Napkin, Mike Jones for Chateau X* 15.00
11. *Salad plate, Platypus* 20.00
12. *Folding knife, Williams-Sonoma* 7.00
*13. *Antique corkscrew, Zona* 75.00
14. *Cooler bag, CoCoBana* $35.00
15. *Roll-up towel, CoCoBana* 35.00
16. *Napkins, Trade Associates Group (each)* 2.00
17. *Table, Crate & Barrel* 20.00
18. *Salt and pepper shakers, Wolfman-Gold & Good Company (for two)* 5.00
19. *Utensils, Majestic (per three-piece setting)* 3.00
20. *Glasses, Majestic (for set of four)* 15.00
21. *Plates, Majestic (for set of four)* 10.00
22. *Bottle, Conran's* 5.00
23. *Picnic basket, Palecek* 64.00
24. *Chair, CoCoBana* 35.00
25. *Wine cooler, Cool Tote* 20.00
26. *Maize rugs, Conran's (each)* 25.00
27. *Maize squares, Conran's (each)* 4.95
28. *Flatware, Sasaki (per set of four)* 100.00
29. *Canteen, Crown Corning* 14.00

OUR BEST SMALL APARTMENTS: George Constant, designer, pages 53 to 57
SHOPPING LIST



Living room detail, page 53 (above)

30. *Sofa, Jay Spectre Collection for Century* $2,231.00
31. *Prints, Sarreid, Ltd. (each)* 235.00
32. *Vase, Sarreid, Ltd.* 340.00
33. *Frame, Sarreid, Ltd.* 65.00
*34. *Antique chair, Macy's Herald Square* 2,300.00
*35. *Pedestal table, Macy's Herald Square* 1,800.00
36. *Coffee table, Grange* 1,295.00
*37. *Globe, Lost City Arts* 650.00
*38. *Finials, Limited Editions (per pair)* 1,800.00
39. *Double frame, Barneys New York* 130.00
40. *Floor lamp, Chapman Manufacturing Co., Inc.* .. 510.00
41. *Curtain fabric, Waverly (per yard)* 17.00

**Antique or one-of-a-kind item; for sources, see Product Information*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 119)

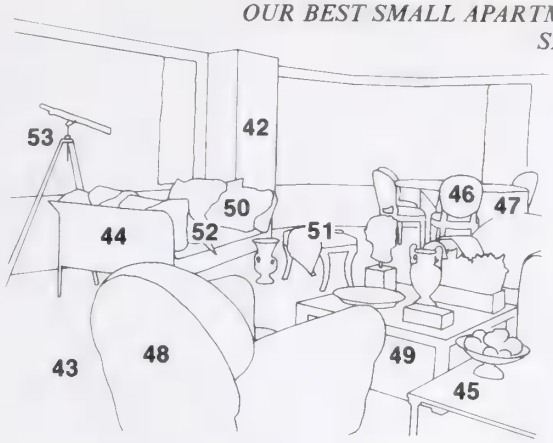
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HB READER ADVANTAGE

Continued from page 116

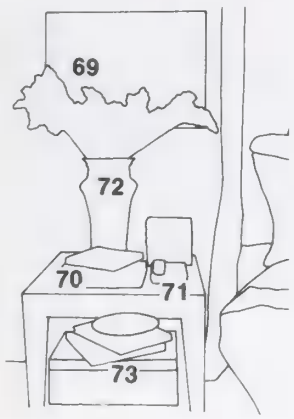
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OUR BEST SMALL APARTMENTS: George Constant, designer, continued
SHOPPING LIST



Living room, pages 54 and 55 (above)

42. *Wallpaper, Imperial Wallcoverings (per roll)* ... $19.00
43. *Sisal, Merida Meridian (per square yard)* 42.00
44. *Daybed, Michael Shannon Associates, Inc.* 2,500.00
45. *Table, Michael Shannon Associates, Inc.* 1,500.00
46. *Chairs, Casa Stradivari (each)* 913.00
47. *Table, Casa Stradivari* 1,238.00
48. *Club chairs, Grange (each)* 2,995.00
49. *Table, Jay Spectre Collection for Century* 849.00
50. *Pillow fabric, Jay Spectre Collection for Century (per yard)* 41.00
51. *Bench, Karges* 1,464.00
52. *Fabric, Waverly (per yard)* 24.00
53. *Telescope, The Glass Eye* 1,750.00

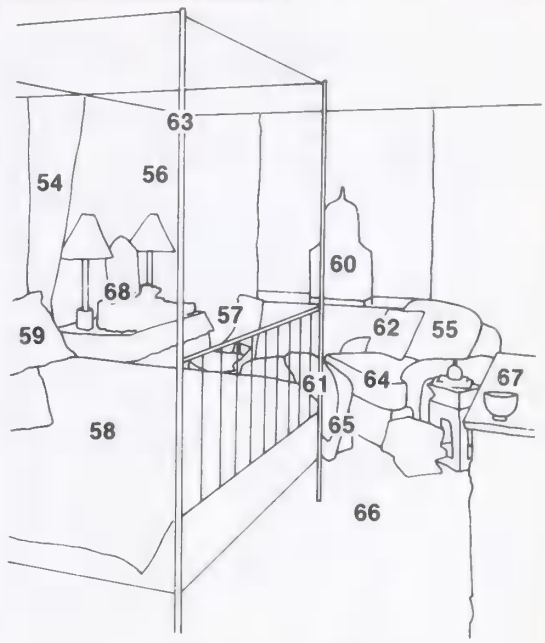


Bedroom detail, page 57 (left)

*69. *Antique plaque, Macy's Herald Square* .. $2,200.00
70. *Bedside table, Casa Stradivari* 938.00
71. *Telephone, Sharp Electronics* . 60.00
72. *Urn, Sarreid, Ltd.* . 400.00
73. *Box on base, Sarreid, Ltd.* 370.00

Living area, pages 58 and 59 (right)

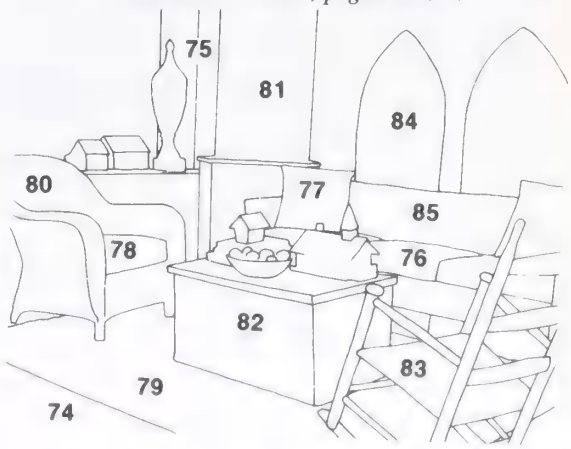
74. *Flooring, Tarkett Hardwood Division (per square foot)* ..... $3.50 to 4.00
75. *Shutters, Maywood (per set)* 50.00, 80.00
76. *Sofa, Pearson Co.* 1,880.00
77. *Pillow fabric, Motif Designs (per yard)* 30.00
78. *Cushion fabric, Motif Designs (per yard)* 39.00
79. *Rug, Capel Rugs, Inc.* 499.00
80. *Wicker chair, Palecek* 460.00
*81. *Cupboard, Evergreen Antiques* 3,800.00
*82. *Chest, Evergreen Antiques* 750.00
*83. *Rocker, Milne Antiques (for two)* 2,500.00
*84. *Gothic screens, Cynthia Beneduce Antiques* 475.00
85. *Quilt, Marston Luce* 650.00



Bedroom, page 56 (above)

54. *Curtain fabric, Waverly (per yard)* $13.50
55. *Chair fabric, Waverly (per yard)* 40.50
56. *Wall fabric, Fabriyaz (per yard)* 30.00
57. *Chair, Casa Stradivari* 968.00
58. *Quilt, Pratesi Linens* 750.00
59. *Pillowcases, Pratesi Linens (each)* 150.00, 170.00
*60. *Birdcage, Macy's Herald Square* 2,700.00
61. *Throw, Jane Wilner at Barneys New York* 93.00
62. *Pillow, Jane Wilner at Barneys New York* 165.00
63. *Bed, Michael Shannon Associates, Inc.* 3,000.00
64. *Club chair, Drexel Heritage* 1,500.00
65. *Ottoman, Drexel Heritage* 624.00
66. *Carpet, Karastan (per square yard)* 100.00
67. *Bowl, Kosta Boda* 140.00
*68. *Antique mirror, R. Brooke, Ltd.* 1,900.00

OUR BEST SMALL APARTMENTS: Motif Designs
SHOPPING LIST, pages 58 to 63



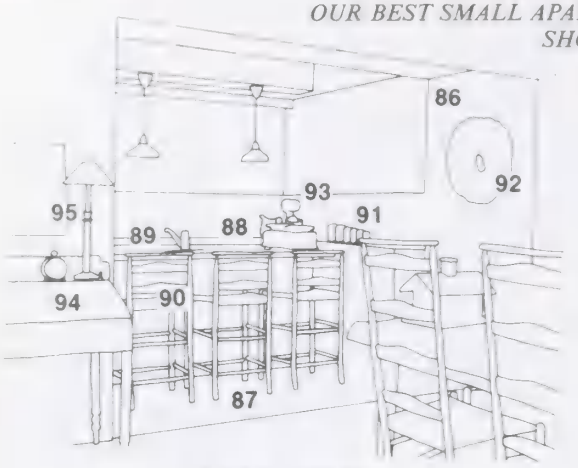
**Antique or one-of-a-kind item; for sources, see Product Information*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 120)

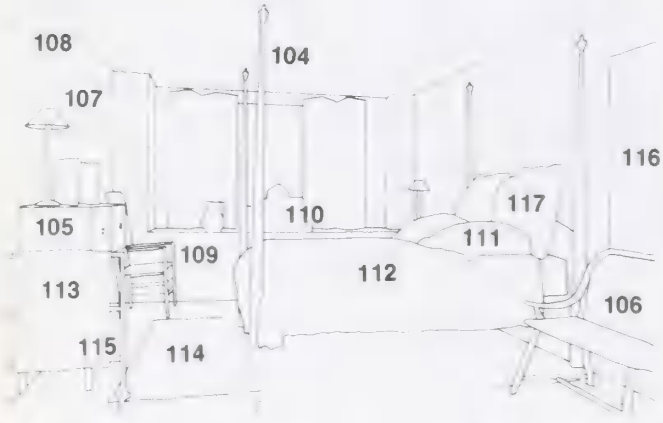
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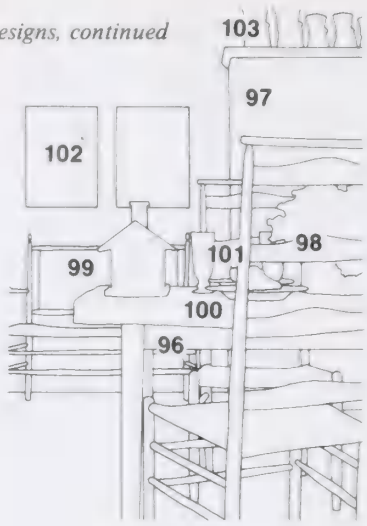
OUR BEST SMALL APARTMENTS: Motif Designs, continued
SHOPPING LIST



Kitchen, page 60
(above)

86. *Wallpaper, Motif Designs (per roll)* *$20.00*
87. *Tiles, Hastings Tile & Il Bagno Collection (per square foot)* *7.00*
88. *Counter, Marble Tile & Terrazzo Corp. (per square foot)* *100.00*
89. *Faucet, American Standard* *160.00*
90. *Stools, Nichols & Stone (each)* *251.00*
*91. *Cannisters, Howard Kaplan Antiques* *595.00*
92. *Wreath, Wolfman-Gold & Good Company* *200.00*
93. *Mixer, KitchenAid* *280.00*
94. *Desk, Cynthia Beneduce Antiques* *850.00*
95. *Candlestick lamp, Kostka of America, Inc.* *227.00*





Dining area, page 61
(above)

96. *Table, Habersham Plantation* *$605.00*
97. *Cupboard, Habersham Plantation* *2,685.00*
98. *Chairs, Nichols & Stone (each)* *273.00*
99. *Bench, Nichols & Stone* *691.00*
100. *Quilt, Thos. K. Woodard* *1,200.00*
101. *Glasses, Williams-Sonoma (for set of four)* *28.00*
*102. *Engravings, W. Graham Arader III* .. *3,500.00, 5,500.00*
*103. *Doll chairs, Susan Parrish Antiques* ... *95.00 to 225.00*

Bedroom, pages 62 and 63
(left)

104. *Bed, Habersham Plantation* *$910.00*
105. *Hunt board, Habersham Plantation* *810.00*
106. *Bench, Habersham Plantation* *795.00*
107. *Wallpaper, Motif Designs (per roll)* *20.00*
108. *Border, Motif Designs (per yard)* *4.00*
109. *Armchair, Nichols & Stone* *345.00*
*110. *Birdcage, Howard Kaplan Antiques* *1,850.00*
111. *Pillowcases, Garnet Hill (per pair)* *130.00*
*112. *Marseille spread, Judi Boisson* *895.00*
*113. *Antique quilt, Judi Boisson* *5,800.00*
114. *Rugs, Thos. K. Woodard (per square foot)* .. *11.00*
115. *Quilt rack, Thos. K. Woodard* *275.00*
*116. *Quilt, Thos. K. Woodard* *1,100.00*
117. *Antique shams, Thos. K. Woodard* *150.00*

VOILA! BARGAIN DECORATING, pages 72 to 77
SHOPPING LIST



118. *Cups and saucers, Porcelaine du Site Corot (per set of six)* *$270.00*

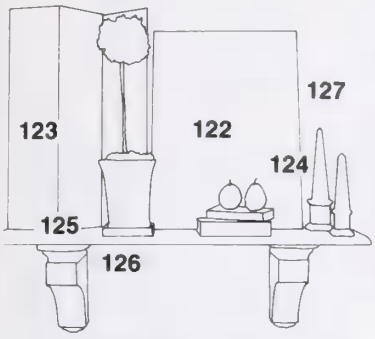


119. *Bread plate, Porcelaine du Site Corot* *20.00*
120. *Dinner plate, Porcelaine du Site Corot* *58.00*
121. *Soup bowl, Porcelaine du Site Corot* *39.00*

Antique or one-of-a-kind item; for sources, see Product Information

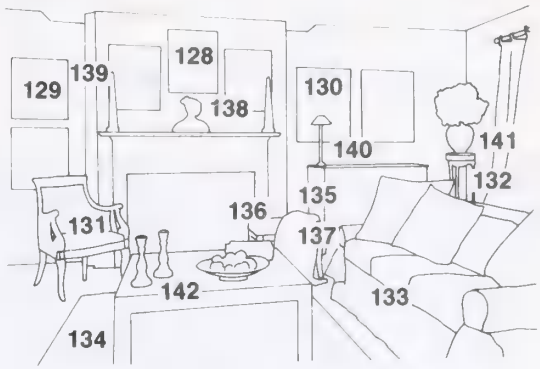
Fill out and send us the coupon

ACCENT ON ARCHITECTURE, pages 86 to 89
SHOPPING LIST



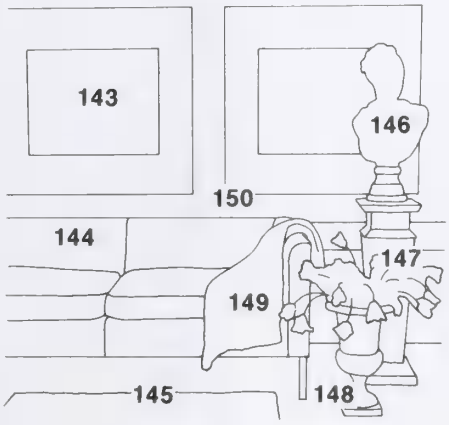
Page 86
(left)

122. *Etching, Sarreid, Ltd.* *$235.00*
123. *Screen, Avanti Editions Ltd.* . *250.00*
124. *Obelisks, EuroDesign Supply, Inc.* *118.00, 156.00*
125. *Shelf, Ballard Designs* *40.00*
126. *Brackets, Ballard Designs (for two)* *94.00*
127. *Wallpaper, Manuscreens (per roll)* *27.00*



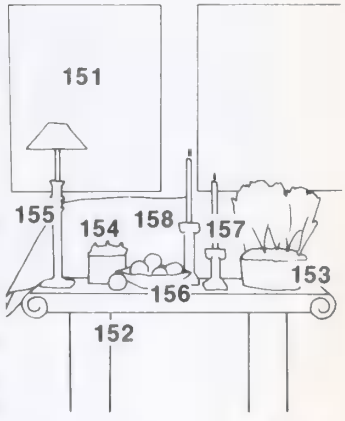
Pages 86 and 87
(above)

128. *Framed prints, W. King Ambler (each)* *$171.00*
129. *Framed prints, John Richard Collection (each)* *360.00*
130. *Framed prints, John Richard Collection (each)* *420.00*
131. *Chair, KPS, Inc.* *3,200.00*
132. *Pedestal, KPS, Inc.* *3,450.00*
133. *Ticking, Waverly (per yard)* *20.00*
134. *Rug, Capel Rugs, Inc.* *500.00*
135. *Chest, Karges* *5,400.00*
136. *Bench, Karges* *1,464.00*
137. *Throw, Sweet Nellie* *170.00*
138. *Bust, Limited Editions* *150.00*
139. *Obelisks, II Papiro (each)* *296.00*
140. *Lamp, Kostka of America, Inc.* *227.00*
141. *Urn, Kostka of America, Inc.* *515.00*
*142. *Candlesticks, James II Galleries, Ltd. (per pair)* *545.00*



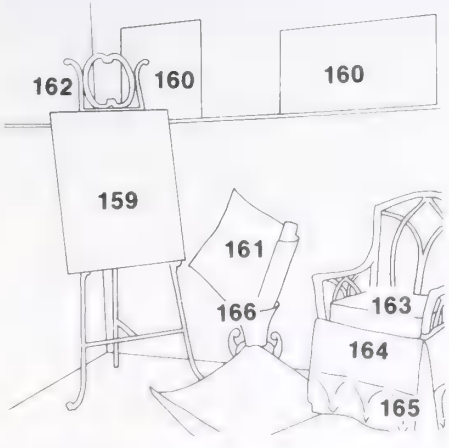
Page 88
(above)

143. *Framed prints, J. Pocker & Son (each)* *$150.00*
144. *Sofa, The Guild Hall* *1,800.00*
145. *Floorcloth, Hands All Around* *170.00*
146. *Bust, Ballard Designs* *115.00*
147. *Pedestal, Ballard Designs* *185.00*
148. *Urn, Masterworks* *65.00*
149. *Throw, The Three Weavers* *95.00*
150. *Greek key stencil, Ad Lib* *48.00*



Page 88
(right)

151. *Framed prints, GuildMaster Arts (each)* *$250.00*
152. *Console table, Sarreid, Ltd.* *595.00*
153. *Planter, Sarreid, Ltd.* *80.00*
154. *Villa box, Sarreid, Ltd.* *120.00*
155. *Lamp, Kostka of America, Inc.* *309.00*
*156. *Dish, Limited Editions* *45.00*
157. *Candlesticks, Ercole Inc.* *140.00, 80.00*
158. *Border, Manuscreens (per roll)* *69.00*



Page 89
(left)

159. *Framed print, Ballard Designs* *$198.00*
160. *Framed prints, Soicher Marin* *65.00, 110.00*
161. *Prints, J. Pocker & Son (each)* *18.00*
162. *Easel, Decorators Walk* *431.00*
163. *Chair, Ficks Reed Co.* *480.00*
164. *Chair fabric, Waverly (per yard)* *25.00*
165. *Gothic arch stencil, Ad Lib* *52.00*
166. *Urn, Limited Editions* *225.00*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

**Antique or one-of-a-kind item; for sources, see Product Information*

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A GARDEN BY YOUR DOOR

Continued from page 115

The tall zebra grass (*Miscanthus sinensis* 'Zebrinus') gives dramatic height to this part of the garden. As its name indicates, the grass has blades marked by attractive white bands. In front of the zebra grass is a mugo pine *(Pinus mugo* var. *mughus).* The compact rounded shape of this small evergreen makes a nice foil for the zebra grass. And in front of the pine, Japanese blood grass (*Imperata cylindrica rubra* 'Red Baron') creates a strong impact. Its scarlet stems are enhanced with a planting of the ebony-colored black mundo grass. *(Ophiopogon planiscapus* 'Abaricus')

A smoke tree (*Cotinus coggygria* 'Royal Purple') dominates the left border and provides year-round interest. The foliage of this tree is legendary. Purple leaves cover the whole tree, and in midsummer the feathery seed pods give it an unearthly appearance. Daylilies *(Hemerocallis)* of several varieties give color for many months, and the golden marguerite *(Anthemis tinctoria)* will blossom all summer.

By following the plan, you will have a border garden that measures approximately 15 by 30 feet, and rewards that far exceed those dimensions.■

BOTANICAL AND COMMON Names of Entranceway Plants

1) *3 *Achillea filipendulina* 'Coronation Gold' (Yarrow)
2) 11 *Alchemilla mollis* (Lady's-mantle)
3) 3 *Alcea rosea* (Hollyhock)
4) 3 *Anthemis tinctoria* 'Moonlight' (Golden marguerite)
5) 3 *Artemisia ludoviciana* 'Valerie Finnis'
6) 3 *Calluna vulgaris* 'H. E. Beale' (Heather)
7) 3 *Calluna vulgaris* 'Mrs. R. H. Gray' (Heather)
8) 3 *Centranthus ruber* (Red valerian)
9) 1 *Clematis x jackmanii*
10) 1 *Cornus alba* 'Elegantissima' (Red-twig dogwood)
11) 3 *Corydalis lutea* (Yellow corydalis)
12) 1 *Cotinus coggygria* 'Royal Purple' (Smoke tree)
13) 1 *Cynara cardunculus* (Cardoon)
14) 6 *Eupatorium purpureum* (Joe-Pye weed)
15) 6 *Geranium* x 'Johnson's Blue'
16) 3 *Hemerocallis* 'Autumn Minaret' (Daylily)
17) 3 *Hemerocallis* 'Christmas Carol' (Daylily)
18) 3 *Hemerocallis* 'Frans Hals' (Daylily)
19) 3 *Hemerocallis* 'Lamplighter' (Daylily)
20) 3 *Hemerocallis* 'Winning Ways' (Daylily)
21) 3 *Iberis sempervirens* 'Autumn Snow' (Candytuft)
22) 3 *Imperata cylindrica rubra* 'Red Baron' (Japanese blood grass)
23) 3 *Lavandula angustifolia* (English lavender)
24) 1 *Miscanthus sinensis* 'Zebrinus' (Zebra grass)
25) 7 *Ophiopogon planiscapus* 'Abaricus'
26) 3 *Phalaris arundinacea picta* (Ribbon grass)
27) 3 *Pinus mugo* var. *mughus* (Mugo pine)
28) 3 *Verbascum bombyciferum*

*Numbers in list are total quantities needed.

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Dept. HB 0688 Yankee Barn Road, Grantham, NH 03753

Yankee Barn Homes

HOW TO PAINT YOUR OWN RATTAN

(From page 25)

Painting the pink and cream chair:
We used Benjamin Moore flat latex paint in pink (#PR-47) and cream (#GB-10), thinned with water (40 paint/60 water). Set the chair on a drop cloth. Apply the paint with a very wet brush. The paint will be runny, so it's important to keep a dry paper towel on hand at all times. Start at the back of the chair and practice your technique on a spot that won't show as much. As your painting progresses, use the paper towel to wipe some color off the chair seat, legs and other areas where you want to create the illusion of wear. After the pink paint has dried, apply the cream paint to the chair arms and back diamond.

Painting the green and blue table:
We used Benjamin Moore flat latex paint in green (#AJ-34) and blue (#BT-68). You'll also need tubes of Thalo Blue and Thalo Green pigment, to mix with low-luster acrylic latex varnish for a finishing coat. First apply the blue and green latex paint and work the color into the cracks of the rattan; start with the legs and sides and progress to the top of the table. When this coat is dry, mix 1 tablespoon of the Thalo Blue and Thalo Green pigments with 1/2 cup of the low-luster acrylic latex varnish. Transfer this mixture into a plastic spray mister and spritz the table, concentrating on getting the color into the nooks and crannies of the rattan. This coat will give the table illusion of age. If the color is too dark at any point, simply wipe off the paint mixture off with a paper towel.■



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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

COVER

Painted table—John Hall Designs, 1010 Montana Ave., Santa Monica, CA 90403. **Ceramic mold**—Montana Mercantile (R), 1500 Montana Ave., Santa Monica, CA 90402. **Chair**—Country Pine & Design, 1318 Montana Ave., Santa Monica, CA 90403. **Luna Garcia pottery plate**—Hemisphere West, 1426 Montana Ave., Santa Monica, CA 90403. **Painted wall**—William Strom, 4306 "A" Laurel Canyon Blvd., Studio City, CA 91604. **Courtyard design**—Nancy Goslee Power & Associates, 615 20 St., Santa Monica, CA 90402.

PORTABLE DINING

●*Page 18:* **Arena wood salad bowl,** #41050; **wood salad plate,** #41005—Platypus (R), 126 Spring St., New York 10012. **Venetian Blind slatted wood place mats** with cotton webbing, tinted wood, reversible; also flesh and teak finishes; **muslin napkin with cotton webbing,** machine-washable—Kitchen Classics (R), Main St., Bridgehampton, NY 11932; Elements (R), 738 N. Wells St., Chicago, IL 60610. **Peugeot blond wood salt shaker, pepper mill,** made in France; **Opinel folding knife,** made in France—Williams-Sonoma (R), 20 E. 60 St., New York 10022. **Aspen wood-handled flatware,** 5-piece place setting; **spreader made of horn,** made in England—Frank McIntosh at Henri Bendel (R,MO), 10 W. 57 St., New York 10022. **Embossed natural maize mat**—Crate & Barrel (R,MO); (800) 323-5461, (800) 942-8791 (in Illinois). **Anodized-aluminum cups**—Conran's (R), Citicorp Center, 160 E. 54 St., New York 10022. **Double-rimmed blond wood tray** by Phillip Mueller—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Corkscrew** from collection of antique corkscrews—Zona (R), 97 Greene St., New York 10012.

●*Pages 18 and 19:* **Pink sand and white striped cooler bag,** 100-percent Scotchgard-treated cotton canvas with insulation and leakproof vinyl lining, other colors; **Roll-up towel with ties on both ends and shoulder strap,** 100-percent plush cotton terry, other colors; **Cotton canvas leisure chair,** 100-percent Scotchgard-treat-

ed, flips upside down for backrest and folds, other colors—Neiman Marcus, Saks Fifth Avenue, B. Altman, Jacobson's of Florida and Michigan, Britches of Georgetowne, Men's and Women's Great Outdoors, Esport (R), Sheraton Hotel, Waikiki, Hawaii. Coda (R), 5 North Station Rd., Great Neck, NY 11021; 686 White Plains Rd., Scarsdale, NY 10583. **Pastel napkins,** write for nearest store—Trade Associates Group (M), 1730 West Wrightwood, Chicago, IL 60614. **Hi-Lo white folding table,** mail-order catalog—Crate & Barrel (R,MO), (800) 323-5461; (800) 942-8791 (in Illinois). **Plastic salt and pepper shakers with no-spill lids**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Flowers maize rug, Flecked maize rug, maize squares as cushions, bottle, utensils**—Conran's (R), Plaza at King of Prussia, 160 N. Gulph Rd., King of Prussia, PA 19406. **Elmer Toto picnic basket,** #340603, write for nearest store—Palecek (M), PO Box 225, Station A, Richmond, CA 94808-0225. **Wine cooler,** salmon, also blue, red, teal, fuchsia, write for nearest store—Cool Tote (M), Box 3088, Incline Village, NV 89450; Williams-Sonoma stores across the country. **Set Magique flatware** by Sasaki, set of 4, by Andrée Putman, green (as shown) or black—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Thermique Outdoor 1-litre thermal canteen** by Crown Corning (M), at most major department stores. **Background** painted by Kathleen Deyo—Deyo Painting Studio, 42 Horsechestnut Rd., Briar Cliff Manor, NY 10510. **Acrylic Greater Plate,** 9-1/2 diam., $9.99 for a set of four (cherry, blueberry, lemon, lime); Images 14-ounce **double old fashion glasses,** $14.99 for a set of four (cherry, blueberry, lemon, lime); **Permaware utensils,** made of Lexan®, a General Electric resin, bottom-rack dishwasher safe, $11.99 for (4) 3-piece place settings or $2.99 for each 3-piece place setting. All by Majestic. Available at Federated Department Stores, Williams-Sonoma, Crate & Barrel, Pottery Barn stores across the country.

HB TODAY

●*Page 25—Bowled Over:* **Stoneware bowls;** 1 quart, $13 plus $1.30 postage; 2-quart, $23 plus $2.30 postage; 5-quart, $35 plus $3.50 postage—Wesson Trading Co. (M,MO), 205-Bell Pl., Woodstock, GA 30188; catalog, $2. *Rev Up Your Rattan:* Anthony Cava, c/o Florastry, 236 W. 27 St., New York 10001. *Heaven Scent:* **Sharon Ackland's potpourris,** add $2.50 postage per box—La Petite Fleur (M,MO), 3955 Consear Rd., Lambertville, MI 48144; also available at Jacobson's department stores; all Pierre Deux stores; Henri Bendel, 10 W. 57 St., New York 10019; New York Botanical Shop in the Garden, 590 Madison Ave., New York 10022. *Out and About:* **Cabana striped outdoor fabric,** #605201, Peony; #605200, Bluebell—Waverly (M), 79 Madison Ave., New York 10016. **Modular garden furniture**—Yield House (R,MO), Dept. 7300, North Conway, NH 03860.

●*Page 26—Cabinet Fever:* **Corner cabinet,** 74 by 22-1/2 by 35 inches wide at widest point, approximately 100 pounds, hand-signed, $1,250 plus shipping—Handcrafted Art by Kozlowski Inc. (MO), 648 Mendon Rd., Pittsford, NY 14534; (716) 385-2245. *Summer Shower:* **Portable shower,** #M37550, multicolored fittings; #M37600, single-color fittings in magenta, turquoise or teal; adjustable height, made of steel and aluminum with plastic fittings—Crate & Barrel (R), 725 Landwher Rd., Northbrook, IL 60062; write for nearest store. Milano Series (M) 385 Warburton Ave., Hastings-on-Hudson, NY 10706. **Hose Pot,** #16-310656, terra-cotta red; #16-31065, adobe brown; 19 inches round, 8-3/4 inches high, 40 pounds; holds 50-foot hose—Williams-Sonoma, PO Box 7307, San Francisco, CA 94120-7307; write for free catalog or call (415) 421-4242.

INSPIRED REMODELING

●*Page 40:* **Foulard,** 100-percent cotton, 54 to 56 inches wide; matching wallcovering available—Arthur Sanderson & Sons (T), 979 Third Ave., New York 10022.

GARDEN GUIDE

●*Page 46:* Wave Hill, 675 W. 252 St., Bronx, NY 10411; (212) 548-4833. **Herbs** available from Gilberti's, PO Box 118, Easton, CT 06612; (203) 227-4175.

OUR BEST SMALL APARTMENTS

●*Pages 53 to 57: Designer:* George Constant, 425 E. 63 St., New York 10021. Location: Liberty Residences, 200 Rector Pl., Battery Park City, NY 10280. Sales office: (212) 945-4100.

●*Page 53:* **Armless sofa,** #16-896, 76 by 40 by 27 inches high, 19-inch seat height, $2,231; **sofa fabric,** #6088 P56, blue; **sofa cushion fabric,** #6102 P55 **blue; pillow sham fabric,** #6090 R56, blue, 100-percent cotton, 54 inches wide, $41 per yard, Jay Spectre Collection for Century Furniture Co.—Bloomingdale's stores, Macy's West Coast, The Bon, Seattle, WA. **Singapore carpet,** 100-percent sisal, $42 per square yard—Merida Meridian (M), 505 Hiawatha Blvd., Syracuse, NY 13208; (800) 345-2200; call for nearest store. **Palampore Strie wallpaper,** 27 inches wide, 5.3 yards per roll, scrubbable, prepasted, peelable, Clarence House III Jubilee Edition—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122; write for nearest store. Antique zebra rug, private collection. **Killarney, #31M4386, curtain fabric,** 62-percent rayon/27-percent flax/11-percent cotton, 48 inches wide, silver, crafted in USA, $17 per yard—Waverly (M), (800) 423-5881; call for nearest store. **Vase with four handles,** #7315, $340; **architectural etching with bird's-eye maple frame and black mat,** #8086-4, 25 by 18-1/2 inches wide, $235; **burl rectangular photo frame,** #8208, $65; **leather surveyor's box,** #4611, $175—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895; write for nearest store. **Cherrywood work table (pedestal table),** Biedermeier-style, made in Italy, $1,800; **antique Biedermeier Swedish chair,** c.1830, $2,300—Corner Shop, Macy's Herald Square (R), 151 W. 34 St., New York 10011. **Diva rectangular lounge table with extensions,** $1,295—Grange (M), 200 Lexington Ave., New York 10016. **Large glass plate,** blue and green, $300—Gallery Nilsson (R), 138 Wooster St., New York 10012. **Burled wood double oval picture frame,** $130; **green-glass martini pitcher and stirrer,** $130; **West German**

(Continued on page 126)

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PRODUCT INFORMATION

Continued from page 125

cobalt bar glasses, $49 to $85 each—Barneys New York (R), Seventh Avenue and 17th Street, New York 10011. **Tole pineapple finials,** pair, $1,800—Limited Editions (T,R), 253 E. 72 St., New York 10021. **Oxidized bowl,** $58—Zona (R), 97 Greene St., New York 10012. **Spun-aluminum 1930s hobbyist's globe,** hand-painted, $650—Lost City Arts (R), 339 Bleecker St., New York 10014. **Tray** by Phillip Mueller, 16 inches, blue/green, $54—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Arte Cuoio rectangular leather boxes:** OG/3, 8 by 2-1/2 by 1 inch, $49; OG/4, 10 by 3-1/2 by 1-1/2 inches, $69, by Marcovici Designs—The Museum of Modern Art (R), 11 W. 53 St., New York 10019; Chiasso (R), 13 E. Chestnut, Chicago, IL 60611; O.C. Tanner (R), 20 E. South Temple, Salt Lake City, UT 84111; Wilder Place (R), 7975-1/2 Melrose Ave., Los Angeles, CA 90046. **Brass adjustable pyramid floor lamp,** #21706B, by Chapman Manufacturing Co., Inc., 41 inches, extends to 55 inches, $510, available at B. Altman.

●*Pages 54 and 55:* **Singapore 100-percent sisal carpet,** $42 per square yard—Merida Meridian (M), 505 Hiawatha Blvd., Syracuse, NY 13208; (800) 345-2200. **Palampore Strié wallpaper,** 27 inches wide, 5.3 yards per roll, scrubbable, prepasted, peelable, Clarence House III, Jubilee Edition—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122; write for nearest store. **Cocktail table,** #16-606, with slat shelf at base, 37-3/4 by 37-3/4 by 15 inches high, $849; **armless sofa,** #16-896, 76 by 40 by 27 inches high, 19-inch seat height, $2,231; **fabric, #6088P56, on sofa,** blue; **fabric, #6102P55, on sofa cushions,** blue; **fabric, #6090R56, for pillow shams on daybed,** blue; **fabric, #6102P55, on plain pillows,** 100-percent cotton, $41 per yard, Jay Spectre Collection for Century Furniture Co., available at Bloomingdale's, Macy's West Coast stores, Bon, Seattle, WA. **Valentin Leather club chairs,** $2,995 each—Grange (M), 200 Lexington Ave., New York 10016. **Directoire bench,** #4994, 24 by 16 by 16 inches high, antique gold-leaf finish, $1,464; write for nearest dealer—Karges Furniture Co. (M), PO Box 6517, Evansville, IN 47719. **Dove, #60M4890, fabric** on daybed and Directoire bench, 100-percent cotton, natural, Scotchgard®-treated, $24; **Killarney, #31M4386, curtain fabric,** 62-percent rayon/27-percent flax, 11-percent cotton, 48 inches wide, silver, crafted in USA, $17 per yard; call for nearest store—Waverly (M), (800) 423-5881. **Van Jeal daybed,** twin size, $2,500; **Campaign dining table without glass top,** 40 inch diameter, $1,500; write for nearest store—Michael Shannon Associates, Inc. (M), 722 Steiner St., San Francisco, CA 94117. **Glass top,** 66-inch diameter, 3/4-inch thick—Sundial (M), 1388 First Ave., New York 10021. **Fluted side chairs,** #6054U, 21 by 23 by 38 inches high, $913 each COM; selection of wood finishes and lacquered finishes; **iron end table, #521, with glass top,** $1,238; write for nearest store—Casa Stradivari (M), 221 McKibbin St., Brooklyn, NY 11206. **Ribbons fabric on dining chairs,** #WB7527, by Peter Fasano, 100-percent cotton, hand-painted, $90 per yard—Alan Campbell (T), 979 Third Ave., New York 10022; Verlaine (R), 128 North Main St., Providence, RI 02903. **Royalty Countess III twin mattress on daybed,** available at major department stores—Stearns & Foster (M). **Column candlestands,** #7323-1, $380 per pair; **classic Greek urn,** #8250 (on cocktail table), faux iron, 15 inches high, 7-1/2 inches deep, $540; **vase with four handles,** #7315, 16 inches high, 9 inches deep; **Etruscan bowl on stand,** #7314, 8 inches high, 12-inch diameter, $260; **torso on black base,** #8225, 21 by 10 by 5-1/2 inches deep, faux iron, $680; **classic male head,** #8642, with lucite base, 15-1/2 by 5 by 5 inches, $570; **round Empire goblet,** #8335 (on windowsill), 9 inches high, 5-inch diameter, faux basalt, $195, write for nearest store—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. **Robin's-egg-blue round dish** by Phillip Mueller, $54—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Terra-cotta-colored pilaster,** #111, 12 by 18 by 5 inches deep, $50; write for nearest store—House Parts (T,M), 479 Whitehall St., Atlanta, GA 30303. **Yuval Gluska cast-cement vase,** $250; **cast-cement bowl,** $350—Clodagh, Ross & Williams (R), 122 Saint Marks Pl., New York 10009. **Mirrors on window reveals**—Mirrors by Jordan, 42-26 28 St., Long Island City, NY 11101. **Large multicolored plate,** $110; **small multicolored plate,** $26; **purple wood box,** $115—Zona (R), 97 Greene St., New York 10012. **Green compote,** $75; **green vase,** $300—Limited Editions (T,R), 253 E. 72 St., New York 10021. **Cape Cod floor-model telescope,** 34 inch tube, 30x (power), all brass, tripod: 52 inches, oak or teakwood, $1,750; available at Abercrombie and Fitch stores; write for nearest store—The Glass Eye (M), 3385 Cerritos Ave., Los Alamitos, CA 90720. **Antique leather books**—JN Bartfield Books (R), 30 W. 57 St., New York 10019. **Peach-colored bust**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Flared glass vase,** $130—Gallery Nilsson (R), 138 Wooster St., New York 10012. **Blond oval wood trays,** $45 each; tablecloths (there are 2 tied together), $56 each—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; Home on 7th Floor. **Linen throw,** $154; **Patrick Frey throw,** $150—Jane Wilner at Barneys New York (R), 17th Street and Seventh Ave., New York 10011. **Maryse Boxer plate,** $27.50 each; **Maryse Boxer cup with saucer,** $22.50 per set; **inlaid picture frame,** $55; **green oxidized bowl,** $40—Barneys New York (R), 17th Street and Seventh Avenue, New York 10011.

●*Pages 56 and 57:* **Wool Elegance carpet,** #460/0810, 100-percent wool pile, ivory satin, permanently moth-proof, $100 per square yard; write for nearest store—Att: Barbara McWilliams, Karastan (M), PO Box 3089, Greenville, SC 29602. **Etoile fabric on walls** designed by Jay Yang, 42-percent polyester/58-percent cotton, 54 inches wide, color: steel, other colors available—Fabriyaz (M), 41 Madison Ave., New York 10010. **Club chair** #8784, $1,500, COM; **ottoman** #1974, $624, COM; call for nearest dealer—Drexel Heritage (M), (800) 447-4700; (800) 447-0890 (Alaska and Hawaii). **Royalty Countess III mattress and box-spring,** available at leading department stores—Stearns & Foster (M). **The Dunkirk bed,** queen, steel with cast-iron acorn finials, $3,000, other sizes available; write for nearest store—Michael Shannon Associates, Inc. (M), 722 Steiner St., San Francisco, CA 94117. **Saturn, #60M4990, fabric on club chair and ottoman,** 63-percent rayon/37-percent cotton, 54 inches wide, natural, Scotchgard®-treated, $40.50 per yard; **Kallen, #30M2862, fabric for window treatments and bed hangings,** 50-percent polyester/40-percent rayon/10-percent flax, natural, $13.50 per yard; call for nearest store—Waverly (M), (800) 423-5881. **Empire chair with Dolphin Motif,** #2060, $963, COM; **hand-carved three-drawer Venetian Commode,** #490, Old World Crackle finish with antique walnut top, $3,488; write for nearest store—Casa Stradivari (M), 221 McKibbin St., Brooklyn, NY 11206. **Bow-knot-print quilt,** queen/king, $750; **white Classic Chain 26-inch square pillowcases,** $170 each; **white Classic Chain with blue embroidery standard pillow shams,** $150 each—Pratesi Linens (R), 829 Madison Ave., New York 10021. **Chinese blue garden seat**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **French painted antique birdcage,** c.1900, $2,700—Corner Shop, Macy's Herald Square (R), 151 W. 34 St., New York 10011. **Young Venus bust,** #390, stone, $250; write for nearest store—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. **Network bowl,** #57862, $140; **network bottle,** #47862, $90; **blue and purple Antikva bottle,** #47835, $55; write for more information—Kosta Boda (M), 225 Fifth Ave., New York 10010. **Wood fan on bureau,** $90—Limited Editions (T,R), 253 E. 72 St., New York 10021. **Antique tortoise dressing table mirror, assorted silver frames, antique silver vases, assorted ivory dressing table accessories**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Other ivory dressing table accessories**—Nancy Marshall Antique Collection, Ltd. (R), 145 E. 62 St., New York 10021. **Periwinkle throw,** 100-percent wool, $93; **tapestry pillow,** $165—Jane Wilner at Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. Venetia **Ready-made dressing table cover,** 100-percent cotton chintz, 45 by 24 by 28 inches high; **blue-painted column lamps with Leaf & Tulip 100-percent cotton chintz shade,** all in other colors and fabrics—Thorp & May Designs Ltd. (R), #8 Harbor Yard Chelsea Harbor, London SW10, England. **Italian overdoor plaque with gold leaf,** $2,200, c. 1800—Corner Shop (R), Macy's Herald Square, 151 W. 34 St., New York 10011. **Gimp,** #31299, blue—Standard Trimming (T), 306 E. 61 St., New York 10021. **Scooped urn,** #7311, 19-1/2 inches high, 10-inch diameter, $400; **red leather box on brass base,** #4612, 17 by 16 by 10 inches deep, $370; write for nearest store—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. **Silver dish,** $120—Limited Editions (T,R), 253 E. 72 St., New York 10021. **Lamp table,** #58127, natural ash finish, $938; write for nearest store—Casa Stradivari (M), 221 McKibbin St., Brooklyn, NY 11206. **Telephone,** #TP-220, blue, $59.95; available at major department and electronics stores—Sharp Electronics (M). Supervisor of construction, Morris Barnathan.

●*Pages 58 and 59: Interior designers:* Lyn Petersen and Kristiina Ratia—Motif Designs, 20 Jones St., New Rochelle, NY 10801. Photographed at Liberty Residences, Battery Park City, 200 Rector Pl., New York 10280; sales office, (212) 945-4100. **SpectraWood prefinished Solid Ash parquet,** linen white, 7 other colors available—Tarkett Hardwood Division North America (M), PO Box 300, Route 9, Riverview Rd., Johnson City, TN 37605-0300. **Ponderosa Pine Maywood interior shutters** can be stained or painted, all standard sizes, prehinged or single panels—Maywood Inc. (M), PO Box 30550, Amarillo, TX 79120; (800) 858-4396, write for nearest store. **Sofa,** #853, 88 by 34 by 31 inches high; **fabric,** #1274-91, cotton/linen blend—Pearson Co. (M), 1420 Progress St., High Point, NC 27261; write for nearest store. **Duo-Border rug,** 50-percent wool/50-percent goat hair, 5 feet 7 inches by 7 feet 10 inches, 2 other sizes available; 5 other colors available, Capel Rugs Gear Collection—Capel Rugs Inc. (M), Troy, NC 27371; write for nearest dealer. **Painted corner cupboard and chest,** c.1820—Evergreen Antiques (R), 1249 Third Ave., New York 10021; 120 Spring St. (R), New York 10012. **Amish rocking chair,** c.1820, with original paint—Milne Antiques (T,R), 506 E. 74 St., New York 10021. **White wooden finial**—Limited Editions (T), 253 E. 72 St., New York 10024. **Carpenters Square quilt,** c.1930—Marston Luce (R), 1314 21 St. N.W., Washington, DC 20037; (202) 775-9460. **Southampton club chair,** #756106—Palecek (M), PO Box 225/Station A, Richmond, CA 94808. **Watercolor Stripe cushion fabric,** 100-percent cotton, green, Marimekko Midsummer collection; **Canvas Black pillow fabric,** 100-percent cotton, 64 inches wide, black and white, The Ralph Lauren Home Collection—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801; write for nearest store. **Gothic screens**—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014.

●*Pages 60 and 61:* **Provincial dining table,** #37-1255, 60 by 30 by 30 by 30 inches, winter pine; **winter pine step-back cupboard,** #23-1427, 55 by 21 by 78 inches—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577; write for nearest store. **Shaker stools,** #033, $251; **Shaker dining chairs,** #331, $273; **Shaker bench,** #339, $691, ebony finish; 3 standard stains and 6 colored lacquer finishes, hand-woven 100-percent cotton webbing on seats—Nichols & Stone (M), 232 Sherman St., Gardener, MA 01440; write for nearest store. **Square Dance vinyl-coated paper-backed wallcovering,** #KAB-140, Kitchen & Bath by Motif Designs, $20 per roll—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801; write for nearest store. **Ghiaccio (white) and nero (black) Italian ceramic tiles,** 4 inches square, by Vogue—Hastings Tile & Il Bagno Collection (R), 201 E. 57 St., New York 10022. **Marble counter top**—Marble Tile & Terrazzo Corp. (M), 1 Brighton Court, Brooklyn, NY 11223. **Rome ceramic candlestick lamp,** black, 150 colors with matching shades—Kostka of America, Inc. (M), 200 Lexington Ave., 11th Fl., New York 10016; write for nearest store. **Custom-line single-bowl sink,** #7025.029, ebony; **Ceremix Electronix faucet,** #2001.600, chrome—American Standard (M), call for the store nearest you: (800) 821-7700; 40 W. 40 St. New York, 10018. **Triple coffee tin, marble scale, red-check cannisters**—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003. **Antique black schoolmaster's desk**—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Twig napkin rings,** $6 each; **dried flower wreath,** $200; **classic white pitcher,** $50—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **KitchenAid multi-function mixer,** #K-45,

(Continued on page 140)

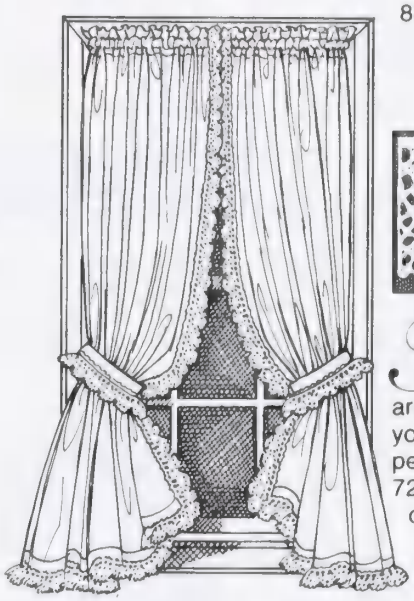
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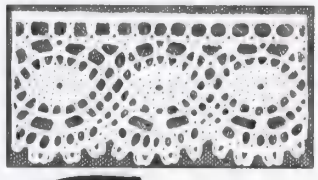


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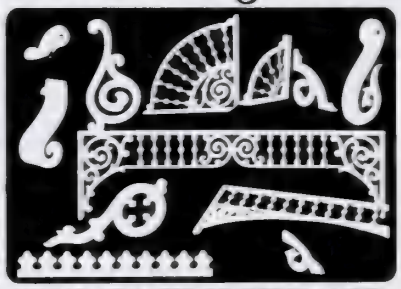
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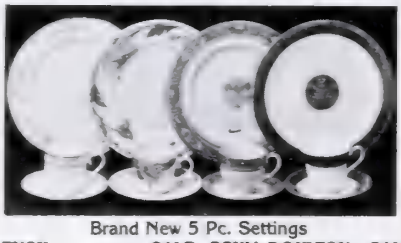
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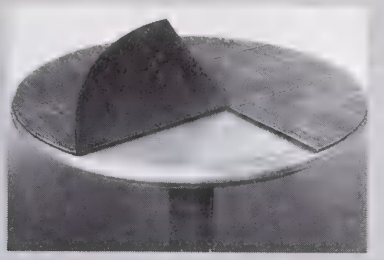
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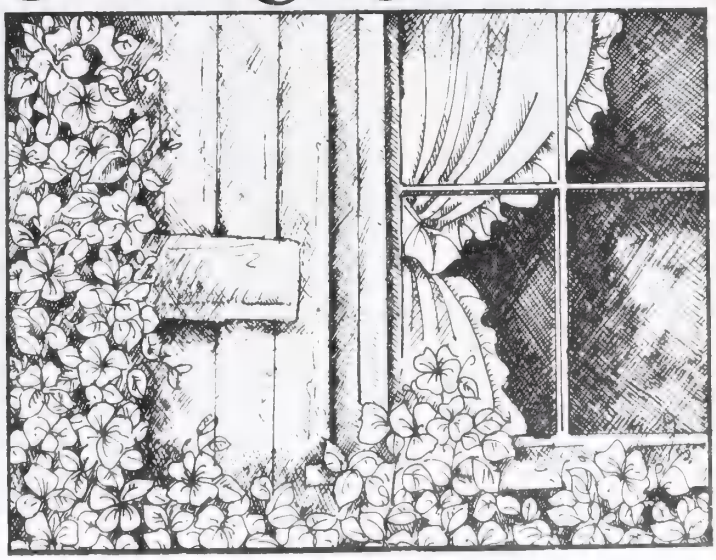
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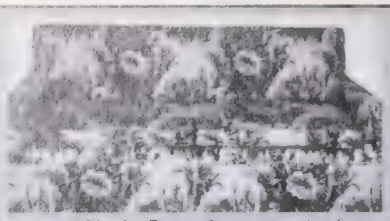
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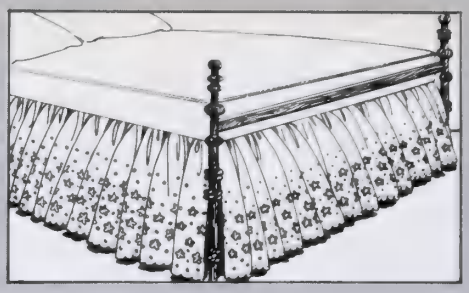
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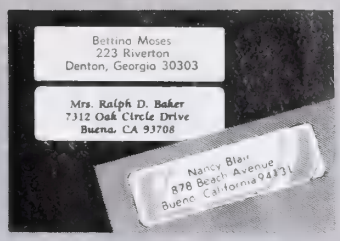
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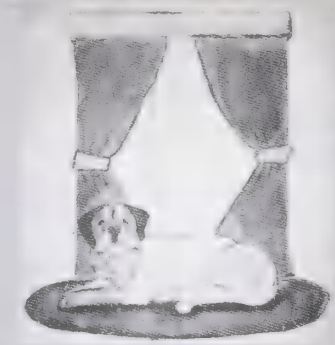
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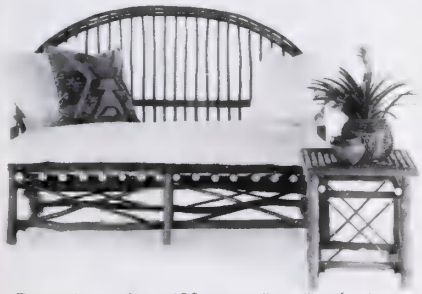
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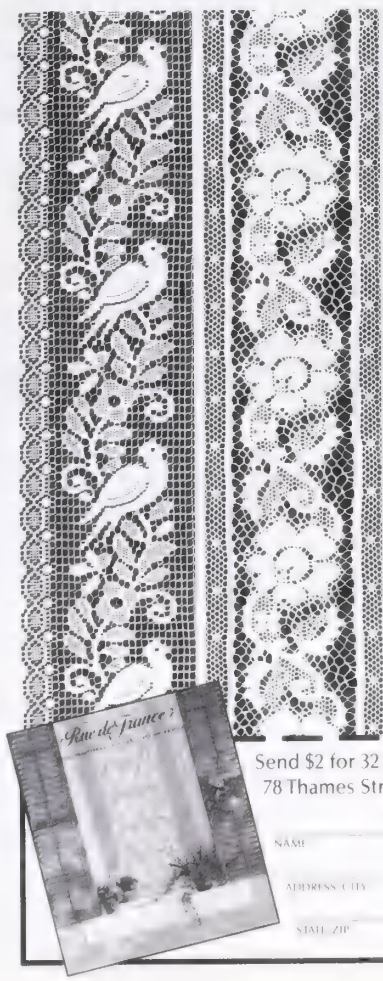
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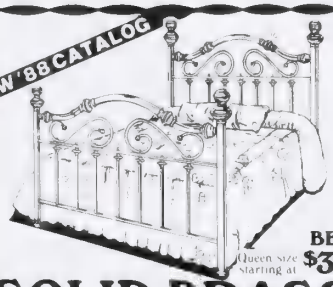


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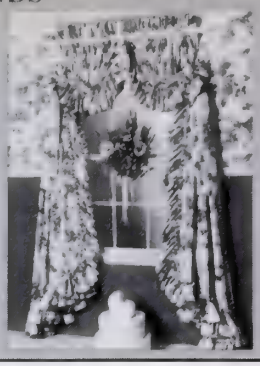
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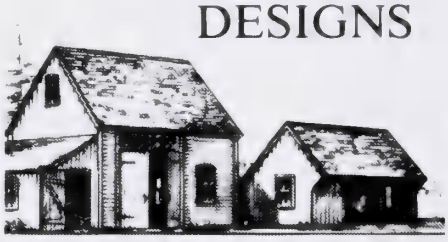


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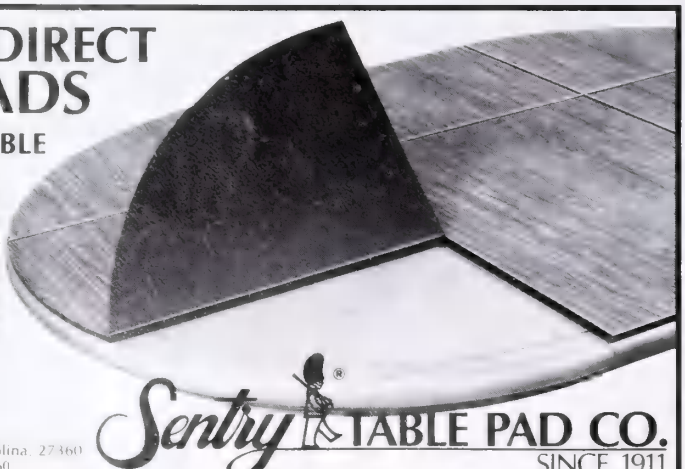
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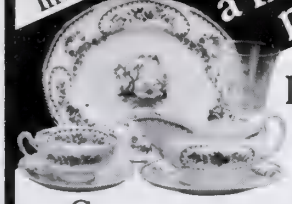
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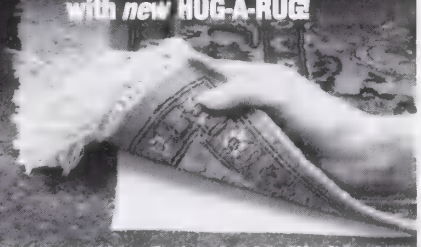
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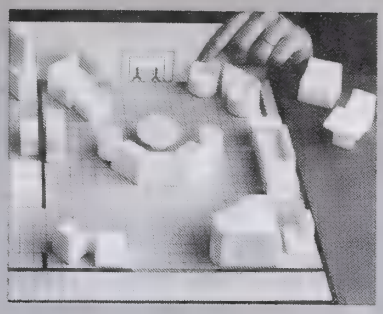
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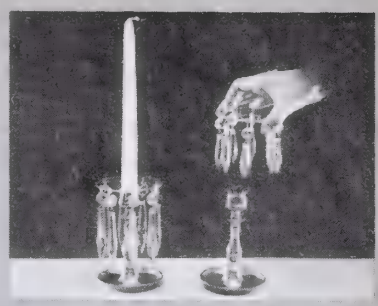
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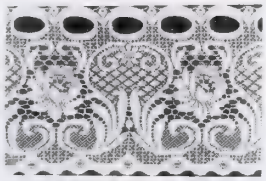
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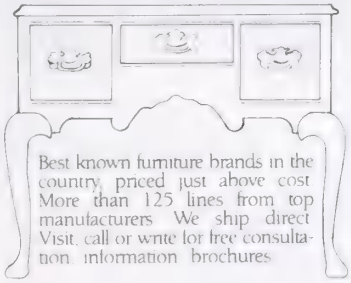
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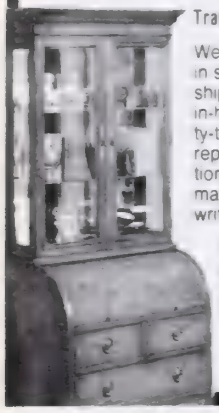
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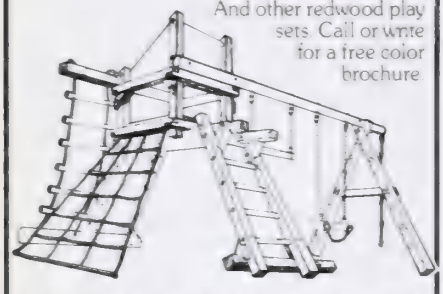


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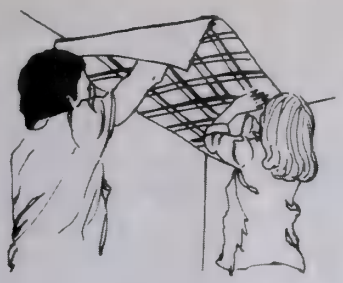
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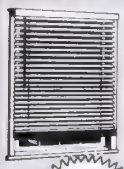
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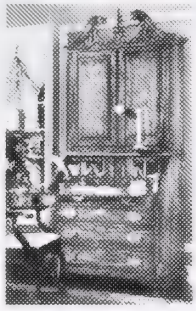
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PRODUCT INFORMATION

Continued from page 126

$279.95—KitchenAid Inc. (M), 701 Main St., Saint Joseph, MI 49085. **Delectable Mountains quilt,** c.1900, $1,200; **antique gameboard**—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021. **Willow basket,** set of 3, #86-88369, $15; **Valencian pilsner glasses,** #86-290627, set of 4, hand blown, from Spain, $28; catalog—Williams-Sonoma (R,MO); (415) 421-4242. **Late-19th-c. doll chairs**—Susan Parrish (R), 390 Bleecker St., New York 10014. **The Florist's Delights hand-colored engravings** by James Sowerby, first edition, 1790—W. Graham Arader III (T,R), 29 E. 72 St., New York 10021. **Jefferson stainless-steel flatware,** 6-piece place setting, $42; catalog, $2.50—Cohasset Colonials (MO), 158EX Ship St., Cohasset, MA 02025. **Green grape basket serving plates,** by Porta, #900330, $18.00 each; **green oval platters**—#900332—Belk Brothers (R), 115 E. Trade St., Charlotte, NC 28231; Chet Edwards (R), 182 S. Chillicothe Rd., Aurora, OH 44202; La Ville du Soleil (R), 444 Post St., San Francisco, CA 94102; May Hew Copley Ltd. (R), 507 Park Ave., New York, 10022; Printemps (R), 601 S. Broadway, Denver, CO 80209 and all Neiman Marcus Stores. **Green-grid napkins with border,** #1510, $2 each—Trade Associates Group (M), 1730 West Wrightwood, Chicago, IL 60614. **Flower basket**—Adele Lewis (R,T), 227 W. 29 St., New York 10001. Antique birdhouse, private collection.

●*Pages 62 and 63:* **Pencil-post bed with finials,** #57-2762 (queen size); **old Georgian hunt board,** #23-2150, 48 by 16 by 42 inches; **small prospers bench,** #47-4032, 43 by 20 by 34 inches, all in Tricorn black—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577; write for nearest store. **Ivy Stripe, #KAB-101, wallpaper,** $20 per roll; border, #KAB-001, $4 per yard, Kitchen & Bath by Motif Designs—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801. **Shaker armchair,** #335, ebony finish, 3 standard stains, 6 colored lacquers; hand-woven cotton webbing seats—Nichols & Stone (M), 232 Sherman St., Gardener, MA 01440; write for nearest store. **Ponderosa Pine Maywood interior shutters** with solid wood parts, prehinged or in single panels, can be stained or painted—Maywood Inc. (M), PO Box 30550, Amarillo, TX 79120; (800) 858-4396. **White birdcage, antique pitcher, tabletop accessories**—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003. **Italian 100-percent linen sheets and pillowcases, double/queen top and bottom sheets,** $290; standard cases, $130 per pair—Garnet Hill (MO), PO Box 262/Main St., Franconia, NH 03580; catalog, $3; (800) 622-6216. **Antique Marseille spread with lace; Amish crib quilt,** c. 1920 (on rack)—Judi Boisson (R), New York, (212) 967-8400, (212) 734-5844; 89 Main St., Westport, CT 06880; 28C Jobs Ln., Southampton, NY 11968. **Rittenhouse Square rugs,** #130 AT; **Baskets crib quilt on wall,** c.1925; **pair of antique European pillow shams; quilt rack**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Rome candlestick lamps,** ceramic, blanc, 150 different colors with matching shades available—Kostka of America, Inc. (M), 200 Lexington Ave., 11th Fl., New York 10016; write for nearest store.

COUNTRY LIVABILITY

Designer: Bunny Williams, Parish-Hadley Associates Inc., 305 E. 63 St., New York 10021.

●*Page 66:* **Oriole fabric, #65810, on sofa, wing chair, ottoman**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Fair Oak fabric (similar to fabric shown) on slipper chair**—Rose Cumming Chintzes, Inc. (T), 232 E. 59 St., New York 10022. **Wallpaper,** #C1041, Special Effects Collection by Cole & Son—Clarence House Imports Ltd. (T), 211 E. 58 St., New York 10022. **New England rag rug**—Kelter-Malce Antiques (R), 361 Bleecker St., New York 10014.

●*Page 67:* **Sea Coral fabric on wicker chair**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022.

●*Pages 68 and 69:* **Indian cotton tablecloth**—Handblock (R), 487 Columbus Ave., New York 10024.

●*Page 70—Top.* **Indian cotton fabrics**—Handblock (R), 487 Columbus Ave., New York 10024.

●*Pages 70 and 71.* **Plumbago Bouquet fabric,** #32516, Cowtan & Fowler—Clarence House Imports Ltd. (T), 211 E. 58 St., New York 10022. **Blue blanket cover**—Schweitzer Linens (R), 1128 Madison Ave., New York 10028. **Peaweed wallpaper,** #1128206—Brunschwig & Fils (T), 979 Madison Ave., New York 10022.

A SPECIAL ROSE ARBOR

●*Pages 78 to 81:* **'Golden Showers' rose** is available at nurseries and plant centers and by mail from Armstrong Roses, Dept. HB, PO Box 2666, Chatsworth, CA 91313, (800) 338-7428; Wayside Gardens, Dept. HB, Hodges, SC 29695-0001, (800) 845-1124, in SC call 223-1968 collect; catalogs available from both sources. For a catalog and/or list of distributors of **vinyl lattice units,** contact Cross Vinylattice, 3174 Marjan Dr., Atlanta, GA 30340; (404) 451-4531. **Architectural elements** available by mail from Crawford's Old House Store, 301 McCall, Waukesha, WI 53186, (800) 556-7878, in Wisconsin, (414) 582-0685; Mad River Woodworks, PO Box 163, 1355 Giuntoli Ln., Arcata, CA 95521, (707) 826-0629; catalogs available. *(Use plan and elevation on page 80 to guide you in building garden room. For details, write to: HB Reader Service, 1700 Broadway, New York 10019, and send a self-addressed stamped envelope.)*

REVIVING A SCANDINAVIAN FOLK ART

Designer: John B. Andersen & Co. (R,T), 40 Wareham St., Boston, MA 02118. He carries Scandinavian antiques and accessories, and many are hand-painted by him.

●*Pages 82 and 83—Top left:* **Danish tile-top tea table,** 18th c. *Right:* **Hand-painted Danish coffee table; Swedish painted pine secretary,** late-18th c.; **Danish armchair,** c. 1790; **Swedish side chair,** 18th c. **Painted pine corner cupboard**—John B. Andersen & Co., (R,T), 40 Warham St., Boston, MA 02118. **Anna French Lace curtains made in Scotland,** Merry Rose—Classic Revivals (T), 1 Design Center Pl., Boston, MA 02110.

●*Pages 84 and 85:* **Cado Stripe blue and white fabric,** 55 inches wide, #41 blue—Randolph & Hein Textiles (T), 1 Arkansas St., San Francisco, CA 94107.

ACCENT ON ARCHITECTURE

●*Pages 86 and 87—Top left:* **White-painted wood shelf,** 12 by 42 by 3/4 inches, $40. **White Empire bracket,** #538, 12 by 5 by 8 inches deep, $94—Ballard Designs (R), 2148-J Hills Ave., Atlanta, GA 30318; catalog, $2. **Palazzo screen,** 27 by 39 inches wide, $250—Avanti Editions Ltd. (T), 147 W. 24 St., New York 10011. **Tole planter,** $300; **leather books,** $60 each—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Architectural Effects Faux Textures Weathered Stone wallpaper,** #687-9042, $26.95 per roll—Manuscreens (M), 20 Horizon Blvd., South Hackensack, NJ 07606. **Rossoverona marble obelisks,** #M075, 9-1/4 inches high, $118; #M076, 11-1/4 inches high, $156—EuroDesign Supply, Inc. (T), 2810 Greenridge Rd., Houston, TX 77057. **Etching with bird's-eye maple frame,** #8086-8, 25 by 18-1/2 inches wide, $230—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. *Right:* **Black and white classic ticking fabric on sofa and curtains,** 100-percent cotton, 54 inches wide, $19.95 per yard—Waverly (M), 79 Madison Ave., New York 10016. **Duo Plaid black and white area rug,** 5 feet 7 by 7 feet 10 inches, $500—Capel Rugs, Inc. (M), Troy, NC 27371. **Charles X reproduction armchair,** #P6192, $3,200; **Empire Pedestal,** #DP1005, $3,450—KPS, Inc. (T), 200 Lexington Ave., New York 10016. **Mohair throw,** $170—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Tuscan chest,** #287, 52-1/2 by 21-3/4 by 37-3/4 inches high, $5,400; **Empire Bench,** #4994, 24 by 16 by 18 inches high, antique gold-leaf finish, $1,464—Karges Furniture Co. (M), Baker, Knapp and Tubbs (T), 200 Lexington Ave., New York 10016. **Bust on mantle,** $150—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Green obelisks,** 16 inches high, $296 each—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Rome candlestick lamp,** #1753, $227; **Nankin vase,** #1237, $247—Kostka of America, Inc. (T), 200 Lexington Ave., New York 10016. **Turquoise Edwardian glass candlesticks,** c.1910, pair $545; **glass vases with overlay,** 19th-c., pair $2,650; **faux malachite box,** c.1820, $1,250; opaque **china plates,** c.1850, $1,500 per set—James II Galleries, Ltd. (R), 15 E. 57 St., New York 10022. **Prints (over mantel):** #9512-2, #9512-2, #9512-3, 12 by 19 inches, $171—W. King Ambler (R), 2222 Mason Ln., Manchester, MO 63011. **Palladio prints,** #666A, part of set of 4, 21 by 25-1/2 inches; **print** 673A, Hotel Prira, 673B, Villa, $420 each—John Richard Collection (M), PO Box 233, Greenwood, MS 38930.

●*Page 88—Top:* **Trompe l'oeil floorcloth,** Romantile, 3 by 4 feet, yellow, $170—Hands All Around (R), 971 Lexington Ave., New York 10021. **Walls** painted by Anthony Cava, 236 W. 27 St., 12th Fl., New York 10001. **Steel-frame sofa,** #44-0800, Architecture fabric, $1,800—The Guild Hall (M), Space 294, Market Square, 305 W. High St., High Point, NC 27620. **Natural-ticking** woven throw, G71, $95—The Three Weavers (M), 1206 Brooks St., Houston, TX 77009; (800) 223-1661. **Greek key stencil,** $48—Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Architectural prints,** Nouvelles Maisons Collection, 24 by 30 inches, $150—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Neoclassical pedestal,** #549, 34 inches high, 11 inch square top; **bust of lady,** #333, plaster with antique finish, 31 by 15 inches wide, 36 pounds, $115—Ballard Designs (R), 2148-J Hills Ave., Atlanta, GA 30318. **Neoclassical urn,** #155, 19-1/2 inches high, $65—Masterworks (R), PO Box M, Marietta, GA 30061. *Bottom:* **Column console table,** #734, 31 by 147-1/2 by 14 inches deep, $565; **oval centerpiece,** #8629-2, 4-1/2 by 10-1/2 by 6-1/2 inches deep, terra-cotta, $75; Villa box #8632-2, terra-cotta, $115—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. **Anthenes Lamp,** #1756, 25-1/2 inches high, $370—Kostka of America, Inc. (T), 200 Lexington Ave., New York 10016. **Pale lavender dish,** $45—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Ornamental ceiling border,** #687-9109, 5-yard roll—Manuscreens (M), 20 Horizon Blvd., South Hackensack, NY 07606. **White marble Ionic candlesticks,** 10 inches, $70, 6-1/2 inches $80—Ercole Inc. (M), 186 E. Second St., New York 10003. **Palladio architectural prints,** 25 by 30-1/2 inches high, #CM7200/2, #CM7200/9, $250 each—GuildMaster Arts (M), PO Box 10725, Springfield, MO 65808.

●*Page 89:* **Chippendale-style chair,** #C5, $480—Ficks Reed Co. (T), 305 E. 63 St., New York 10021. **Mainsail #6OM5243, chair skirt fabric,** 100-percent Dralon, 54 inches wide, $25 per yard—Waverly (M), 79 Madison Ave., New York 10016. **Gothic arch stencil,** $52—Ad Lib (R), 517 E. Paces Ferry Rd. N.E., Atlanta, GA 30305. **Green urn,** $225—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Nouvelles Maisons series architectural prints,** $18 each, unframed—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Seashells**—Seashells Unlimited Inc. (R), 593 Third Ave., New York 10016. **Arc du Carrousel print,** #13913, 31-½ by 23-¾ inches framed; unframed, #139A, $25—Ballard Designs (MO), 2148-J Hill Ave., Atlanta, GA 30318. **Easel,** #1002, $431—Decorators Walk (T), 979 Third Ave., New York 10022. **Architectural prints,** #P-1865, 17 by 30 inches, $65; #P-1864, 19 by 21 inches, $110—Soicher Marin (M), 11240 Playa Ct., Culver City, CA 90230.

NEW BARN-STYLE STUDIO

Architects: Trumbull Architects, 225 Lafayette St., New York 10012; project team: Debra Wassman; Jonathan Lanman. Landscape designer and contractor: Suzanne Boschen, Willow Ln., Clinton Corners, NY 12514. Contractor: Wolcott Builders, Enterprise Rd., Rhinebeck, NY 12572. Size of house: 1,500 square feet. Size of lot: approximately 100 acres.

●*Pages 90 to 95:* Foundation: natural fieldstone over concrete block; framing: 2-by-4 wood stud; walls: white pine board and batten; roof: cedar shingles and copper flashing. **Paints and stains**—Pittsburgh Paints Service Center (M), 6935 Fifth Ave., Pittsburgh, PA 15208. **Fiberglass batt insulation**—Owens/Corning Fiberglass Corp. (M), 2626 N. Arnoult St., Metairie, LA 70002. **Doors:** custom by contractor; Morgan doors—Morgan Products Ltd. (M), 601 Oregon St., Oshkosh, WI 54903. White pine floors. **Hardware**—Baldwin Hardware Mfg. (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603.

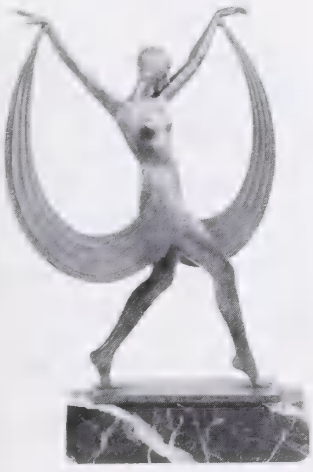
WINE & GOOD SPIRITS

●*Page 106:* **Blue-rimmed glass,** 13401-0133-4, pink and blue stem, $65; swirled glass, 13401-0129-2, pink, teal, pale blue stem, $75; glass, 13401-0160-7, green and purple ribbed stem, $65—Barneys New York (R), 106 Seventh Ave., New York 10011.■

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ My figurine is 14 inches high. The statue seems to be of a white metal that was made to appear bronze. It is signed "Fayral." How much is is worth? —V.D., Jeannette, Pa.



"Fayral" is a signature used by a company in France about 1930. The firm specialized in making white-metal figurines. The metal was bronze-coated, which is why the figures are sometimes mistakenly called "bronzes." Most of the Fayral figures were Art Deco-inspired. Stiff poses and linear designs were favored. And many of these figures portrayed dancers. Your figurine is worth about $700. If it were solid bronze, it would be worth more than $2,000.

☐ What can you tell me about my mirror? It is framed with very delicate pieces of gold-colored wood.
—Mrs. M.D., Norristown, Pa.



Your mirror is in the Federal style that was popular about 1810. The square corners and delicate ornamentation were favored at that time; earlier mirrors had heavier and less rectangular frames. Large Federal mirrors were often designed to appear as part of the architecture of the house. The sides were made to resemble columns. Sometimes several pieces of glass were used in one frame because, until about 1840, glass for a mirror was very expensive. The glass was rarely made in pieces larger than four feet wide. The backing was an amalgam of tin and mercury that made the glass reflective. This type of glass eventually becomes discolored, and it has often been replaced in old mirror frames. If the frame is old, your mirror is worth about $1,500. If it is a reproduction frame—and there were many made in the 1930s—it is probably worth about $500.

☐ My desk is made of bird's-eye maple and mahogany. There are two tambour doors that close in the top section of the desk. The hinged top counter opens to create a writing surface. Can you tell me when this type of desk became popular?
—I.P., Spring Hill, Fla.



The rectangular tambour desk was popular about 1800. The design first appeared in France in the late-18th century. Many English Sheraton-style desks and American Federal pieces were made with a tambour. It was an expensive, hard-to-make door. The flexible doors were made of thin strips of wood glued to a piece of heavy linen. Many similar desks were made with solid-wood doors. The hinged writing flap or pullout slide to be used as a writing surface was also a design developed about 1800. The attractive graining of the bird's-eye maple and the inlay on the legs and side supports show the talent of the cabinetmakers and add to the value of your desk. It was made in America about 1810 and should sell for more than $6,000.

☐ My mother always called this her "ironstone bowl." It is about five inches high. The decorations are blue, yellow, green, purple and orange. There are no maker's marks on the bottom. Do you have any idea how old it is? —S.M.C., Sacramento, Calif.



Ironstone china was first made in the 18th century by Miles Mason, an English potter who wanted to make replacement dishes for sets of dishes then imported from China. The general shape of your covered bowl and the decorations on it suggest that the bowl was made by Charles Mason, Miles's son, in Staffordshire. He patented a formula for ironstone in 1813. It was a durable and heavy ceramic. Many English and American firms made similar dinnerware. The early pieces were often decorated with the popular Imari designs and colors. We are not sure how your bowl was used. It may have been a sugar bowl. An attractive piece of early ironstone is worth about $225.■

WHERE TO FIND IT

TURNING THE TABLES: CLASSIC PERIOD PIECES THAT CAN BE USED IN IMAGINATIVE NEW WAYS

By SYLVIA SUNDERLIN——

The table, always a versatile piece of furniture, is being used more imaginatively than ever. For example, handcrafted backgammon and sewing tables are being used as sofa and lamp tables, and harvest and gateleg tables are replacing more conventional dining tables. Here are some prime sources for classic antique tables and popular period pieces in Renaissance Revival and Art Deco styles.



From top: A tray-top and a demilune table from Robert O. Stuart; a drop-leaf from Pleasant Bay Antiques; all, 18th-century Queen Anne pieces.

Banowetz Antiques, Route 1, Box 346, Maquoketa, IA 52060; (319) 652-2359—This firm's enormous stock of turn-of-the-century furniture includes round oak pedestal dining tables with lion or claw feet, pine or oak harvest tables, oak or walnut drop-leaf and butterfly tables, refectory tables with pullout ends and Jacobean or Queen Anne-style oak or walnut dining tables with two or more leaves. The shop is open daily except Sunday, 9 A.M. to 5 P.M. Furniture is shipped nationwide.

Caskey Lees, Box 1637, Topanga, CA 90290; (213) 455-2886—Antiques of the American Southwest, the firm specialty, include pine or mesquite dining or work tables, in natural wood or with original paint, from Mexico and New Mexico. Viewing is by appointment only. Send a stamped envelope for photos.

Cathers-Dembrosky, 1000 Madison Ave., New York 10021; (201) 894-8140—Among Beth Cathers's choice selection of mostly oak Arts and Crafts pieces, you're likely to find round dining and hexagonal library tables by Gustav Stickley and Stickley Brothers copper-topped writing and lamp tables. Shop hours are 11 A.M. to 7 P.M., Tuesday through Saturday, or by appointment.

Tim & Barb Martien, 14352 N. Cheshire St., Burton, OH 44021; (216) 834-1577—Furniture in the Martiens' antiques shop is obtained in the Northeast and the Midwest, from Maine to Indiana. You can usually find some fine Ohio pieces here. The Martiens always have dining and work tables and small tables and stands of tiger and curly maple, cherry, walnut and birch. Call to make an appointment.

Newel Art Galleries Inc., 425 E. 53 St., New York 10022; (212) 758-1970—Bruce Newman's family firm occupies six floors of a large building with antique furniture from every period, from the 16th century well into the early 20th. The inventory includes English Gothic Revival walnut, Regency and Biedermeier dining tables, carved Renaissance Revival parlor tables, late-Victorian wicker and a huge stock of Art Deco breakfast, cocktail and other tables. Shop hours are 9 A.M. to 5 P.M., Monday through Friday.

Pleasant Bay Antiques, Inc., Route 28, PO Box 382, South Orleans, MA 02662; (617) 255-0930—This shop, open 9 A.M. to 5 P.M., seven days a week, has a small selection of superior New England antique tables, such as card and game tables, tilt-top, Pembroke and gateleg tables and candlestands.

Thomas C. Queen, PO Box 168, Waterford, VA 22190; (703) 882-3053—Mr. Queen's specialty is Shaker furniture and accessories. He usually has a representative assortment of tables, including drop-leaf, work and dining tables, sewing stands and candlestands, which can be seen by appointment. Call for information on the availability of particular kinds of tables.

Robert O. Stuart, Jo Joy Rd., PO Box 104, Limington, ME 04049; (207) 793-4522—Mr. Stuart's large stock of 18th- and early-19th-century antique pieces includes an excellent selection of dining and occasional tables. He carries Shaker, William and Mary refectory and banquet tables, candlestands and one- and two-drawer work or side tables. The shop is open in the summer, 8 A.M. to 5 P.M., seven days a week (and by appointment during other seasons).■

ROBERT O. STUART; BOTTOM TABLE, PLEASANT BAY ANTIQUES